

SATURDAY, OCTOBER 29, 1887.

No. 808, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Myth, Ritual, and Religion. By Andrew Lang. In 2 vols. (Longmans.)

THE reader must not expect an impartial notice of this treatise from a reviewer long prejudiced in favour of its purpose. It aims at proving that a main origin of myth, involving no small share of the beliefs and rituals of the world, is to be sought in early stages of human knowledge, going back to rude and ancient savagery. Thoughts which among uncultured tribes were consistent with common opinion, and, indeed, were often childish attempts to account for the phenomena of earth and sky, and the ways of birds and beasts and men, were kept up and carried on into higher civilisation, till, their old simple sense forgotten, they passed into sacred traditions and mysteries. While enforcing this theory with all his might, Mr. Lang is anxious to show that he is propounding no new doctrine, but one which wise men have declared for ages. Confucius claimed to be, as he said, like "our old Pang," a transmitter and not a maker of wisdom; and even so Mr. Lang goes back for authority to the Fathers of the Church. Some passages of Eusebius of Caesarea in the *Evangelical Preparation* are certainly to the purpose, describing the early wandering beast-like life of men, and how they made divinities of the sun and stars, and worshipped the ghosts of the dead, till, in times of wider knowledge, the philosophers, though not daring to touch the time-honoured legends of their ancestors, devised for them physical and moral explanations. One wonders whether Eusebius himself was an old Pang, repeating the wisdom of some still earlier sage, and whether fifteen centuries later Fontenelle was doing the like in his clever essay *De l'Origine de Fables*, which Mr. Lang reminds the world of in an appendix on "Fontenelle's Forgotten Commonsense." The witty academician touches off point by point a whole scheme of rational mythology: the Greeks told such incredible and revolting legends because these were inherited from men of almost inconceivable savagery and ignorance; the incidents are monstrous, because these savages were in a state to see things which did not exist. Men of old were already curious about the causes of things, though their rude philosophy was easily satisfied with such explanations as that a river flows because there is somebody always pouring it out of a jug. Fontenelle knows of the supposed transformation of animals and the actual transformation of words as sources of myth, and even sweeps away with a neatly turned sentence the difficulty some students feel in treating the Iroquois and Kafirs as representatives of early men, notwithstanding

that they have as many ages behind them as we have. Nowadays there are more exponents of the development theory of myth, and the question is who shall prove it with the most convincing evidence. For instance, one of the makers of modern anthropology, Prof. Bastian of Berlin, took it up in an early book of travel (*Afrikanische Reisen*, 1859), where he scoffs at the modern student striking a lucifer to light his lamp, and spreading out his classics before him to trace Hephaistos into Pthah, and work out the comparison of Vesta, Behram, and Agni. This, Bastian argues, is beginning the study of fire-worship at the wrong end. We ought to get our minds back from this age of lucifer-matches to the times when fire-making, difficult even to some modern tribes, seemed an actual miracle, and the Fire himself a kindly deity guarded by his priests in his temple for the good of man.

No one sees more clearly than Mr. Lang the need of bringing his readers' minds to bear on myths from the point of view of ruder ages when myths were reason and even philosophy. To this end he collects (vol. i., p. 91) examples of black men resisting attempts to displace their native myths by white men's science. Thus

"Lieut. Haggard, R.N., tells the writer that during an eclipse at Lamoo he ridiculed the native notion of driving away a beast which devours the moon, and explained the real cause of the phenomenon. But his native friend protested that 'he could not be expected to believe such a story.'"

Indeed, we see by the world-wide distribution of the eclipse-monster that he is to the minds of barbarians as easy to imagine as our physical astronomy is difficult. These children of nature can receive with childlike faith the most unpractical stories when founded on a real underlying idea. Mr. Lang (p. 170) mentions an Australian story of the jay who had many bags full of wind, and when he opened them he blew Pund-jel the Creator up into the sky. This Aeolus-myth of course comes from the fact, still delightful to children, that one can keep wind in a bag and let it out. So with the Brazilian myth of the Night-bringer (p. 127). There was endless day till the serpent sent night to his newly-married daughter. It was bottled up in a gourd, and the messengers were to keep it close till they arrived; but they were curious, and opened the gourd and let the night out prematurely. Of course they did, for such a bottle is always full of night till one pulls out the stopper. These stories may be said to be qualitatively rational. It is only quantitatively that they fail, and they serve as explanatory theories of the nature of wind and night. A good remark of Mr. Lang's (p. 49) touches on the reason why so many nations have legends telling what brought "death into the world and all our woe." He refers their origin to times when popular physiology had not yet learnt that men must die, even if not killed; and there still prevailed

"the notion that 'natural deaths' (as we call them) are always *unnatural*, that death is always caused by some hostile spirit or conjuror. From this opinion comes the myth that man is naturally not subject to death; that death was somehow introduced into the world by a mistake or misdeed is a corollary."

Mr. Lang seems less successful in his

attempt to distinguish between rational and irrational elements in mythology. Thus, in the religion of the Vedas, he takes as rational the idea of Indra, lord of Thunder, borne in his chariot; but the same Indra turning into a quail or a ram, getting drunk with *soma*, and otherwise misbehaving himself, seems to him irrational. But if he put the decision to a modern student of physics and physiology, he might probably hear the opinion that both the turning into a ram and the making thunder and lightning were difficult to imagine, but the drunkenness and debauchery a comparatively natural detail.

Most of the points here touched upon are preliminary to the main work of the book, which lies first in describing the lower mythologies, and then showing by a multitude of examples that the mythologies of the Hindus, Greeks, and Romans are of the same stuff, only less clear by lapse of time, and more artistically dressed. Of all modern writers on mythology Mr. Lang has taken up the strongest strategic position; for when he has settled the general analogy of myth-types he need only go so far as he can see his way in the myth-interpretation, which has lured on many a scholar to his harm. Prof. Tiele is quoted here as laying down for himself the rule, "I shall explain what I can, but I cannot explain everything." This sounds reasonable; but after reading his interpretation of the bringing-up of Zeus in Crete we wonder how there can be anything he cannot explain. It runs thus:

"In conformity with his nature, Zeus is fed with the honey of the bees that nest in the cave of Ida (the stars of night) and with the milk of the she-goat Amalthea (the moon), that is to say, with light."

Far from giving free rein to his fancy in this way, Mr. Lang is, for a mythologist, very cautious, and, in fact, keeps closer to Prof. Tiele's maxim than that learned scholar himself does. He is ready to devise or accept an explanation if it seems convincing, whether it be naturalistic or etymological, and he has even a word to say for euhemerism now that it is down. But with him the actual interpretation of a myth is secondary, and the proof that it has come on from lower culture is primary. He is not bound to tell the origin of Artemis, but wishes to make it clear that her connexion with the bear-myth of Callisto takes us back to a period when men's ideas as to transformation into beasts or constellations were like those current among Australian or Californian natives now, while the bear-dances of the Athenian girls kept up savagery in the age of Pericles. Demeter, whether as Earth-goddess or Harvest-goddess, is the same mother-earth as ruder tribes know and pray to still. To understand the story of Persephone, it is well to read the myth of the Maoris about the food of the dead, which the living cannot taste of and return to earth. But such a course of argument, to be followed properly, must be taken at large in the work itself. Considering how great a share of education is devoted in England to classical mythology, books ought to be welcome which give some notion of its real meaning. This one, to borrow a title from the author's favourite predecessor, will do service as a "Mythological Preparation."

E. B. TYLOR.

Lady Hamilton and Lord Nelson. By John Cordy Jeaffreson. In 2 vols. (Hurst & Blackett.)

In his preface Mr. Jeaffreson claims a twofold purpose for this biography of Emma, Lady Hamilton. He has aimed, he tells us, at combining entertainment for readers in general with serious historical research for students who are more especially interested in the subject. As a whole, the result is highly satisfactory, since, without depriving his volumes of their more attractive character, the author is enabled to give us much new light on his heroine's character; and, at the same time, in dealing with controversies which have had their defenders and opponents during the last forty years or so, he has analysed and dissected the rival theories with skilful care. By access gained to a long series of letters containing, with all their laughable weak points in orthography, so much new and graphic detail about the life of Lady Hamilton, more particularly during the time that she lived at Naples, her latest biographer has earned the hearty thanks of all students. These documents belong to that striking collection of MSS. owned by Mr. Alfred Morrison, of Fonthill, Wiltshire. Some three or four years back Mr. Jeaffreson reported upon them officially for the Historical MSS. Commission; and to them he declares, on his credit as a record-expert, no sort of doubt of authenticity belongs. Only about half a dozen letters relating to Lady Hamilton were printed in his official account; now we have before us more than a score. With the help of these interesting fragments of autobiography we are glad to say that Lady Hamilton's character stands out in bolder relief than it has hitherto done, and is better able to bear the strong light brought upon it by that rigid examination which our critical schools of to-day demand.

From the very opening of her existence Lady Hamilton surprises us with mystery. Thus, all previous writers have assigned Emma Lyon's birth to Preston, in Lancashire, in reliance on her own statement to the *Heralds' College* and on Mr. Calton's copy of her death-register, which he found in the municipal records of Calais. But Mr. Jeaffreson now proves that these were altogether incorrect, when he prints a certificate of baptism of May 12, 1765, which she herself obtained from the parish register of Great Neston in Cheshire. In a township of that parish, Nesse by name, she was born on April 26 of some year in the earlier part of the sixth decade of last century. As yet, enquiry has been baffled in its effort to fix the precise year. Once, however, that the place of birth has been settled, we may hope that by the aid of local research further facts may be brought out as to the year of birth. Mr. Jeaffreson assumes 1763 as not unlikely; but in suggesting the possibility of a year or two earlier, he does not refer to the date of 1761, given in the opening pages of the *Hamilton Memoirs*. True, it is utterly without the support of any quoted authority; but even thus, is it not worth considering? As for our author's conjecture (ii. 137), by which he partly seeks to explain how it was that Emma thought of using Preston as her birthplace, viz., that she had an idea of connecting her family with that of the founder

of Harrow School, we must say that it seems far-fetched and unlikely in the extreme.

In dealing with Emma's early career, Mr. Jeaffreson doubts whether Capt. John Willett Payne, R.N., was really the father of her first child and the primary cause of her straying from the highway of womanly rectitude. His argument for this point of scepticism is not a convincing one, and we incline still to belief in the accepted version of the story, and would place it in 1780. But in the matter of Emma's having assisted that quack Dr. Graham, by personifying the Goddess of Health at his once famous lectures, our author gives us strong assurance for crediting the main fact while rejecting any innuendoes of indelicacy thrown round it by busybodies and scandal-mongers. Passing on to her life with Mr. Greville, we find that previous biographers have been led astray as to dates. "Instead of living with Mr. Greville for six or seven years, she lived with him for barely four years"—1782 to 1786; and this short period proved a happy one for her. Her many letters to her "dear Greville" attest this, written as they are in terms of true affection; and correspondence was kept up between them almost till the year of Greville's death. But to all her repeated manifestations of love, Greville returned a cold, calculating admiration too much akin to the pride of a connoisseur over one of his choice works of art. Mr. Jeaffreson writes, *apropos* of one of her letters from Parkgate, a bathing-place in Cheshire, where she spent several weeks in 1784:

"Possibly, some readers may concur with me in thinking the entire letter countenances a rather strong opinion that, if Mr. Greville had loved this beautiful young woman as much as he admired her, and had married her in 1784, she would have been a true wife to him till death parted them, and might perhaps have lived to be more highly honoured for her goodness than she ever was honoured for her beauty."

Most readers, we think, will agree with the author in the above opinion, when they have read through the story of the negotiations by which Emma Hart was handed over by Greville to his uncle Sir William Hamilton, and the repeated letters of pathetic appeal that she wrote from Naples to Greville, because he vouchsafed her only one or two vague communications. Her biographer points out to us that

"she had not the faintest suspicion, nor the faintest glimmer of a conception, of the real purpose for which she was being sent out of her native country to a far-distant land."

She had, indeed, known and liked her future husband in London in 1784, when she usually called him "Pliny," while he, in return, spoke of her to his nephew as "the fair tea-maker of Edgware Row." But she still loved Greville well, and several months passed before she realised what her future was intended to be. A specially indignant letter to her late protector (i. 167) requires the earnest attention of anyone who holds a righteously (as he thinks) strong unfavourable opinion of her character. Greville's repellent behaviour to her caused her affectionate nature to throw itself where he had designed it should do so. In 1787 Emma had transferred her affections wholly to her former "Pliny"; and four years later she

obtained the matrimonial position long sought for, but long denied.

Thenceforward Lady Hamilton's character changed. Her position as ambassador's wife, Queen Maria Caroline's attachment to her, the famed beauty and talents with which she was naturally endowed—all these acted on the warm temperament of a woman who had passed through ascending grades of society too quickly to be able to maintain a balance of judgment in matters of weight. She became an instrument of communication between the Queen of Naples and the British ambassador, and wrote to Greville in London asking for political news for Maria Caroline. Sir William's health had begun to fail, and she relieved him from much of the work of interpreting for British naval officers. Thus she came into contact with Capt. Horatio Nelson in 1793. Two years later she was transmitting secret intelligence of Spanish affairs to England; but Pettigrew's account of the part she took in announcing an open rupture between Spain and England is, perhaps, rather too loosely worded for full acceptance. She clearly intimated at that time how important she deemed her services had been to the British Government (i. 317); and this fact needs to be remembered, when we consider her claims in later years for a pension.

The much-debated question whether Lady Hamilton contributed to the annihilation of Brueys's fleet in Abukir Bay, by enabling Nelson's squadron to water and victual at Syracuse, is dealt with in detail by Mr. Jeaffreson. He has, indeed, added a supplementary chapter, in order to combat Prof. Laughton's views on the Syracuse question and on the Horatio controversy. Mr. Jeaffreson places before his readers a clear statement of the difficulties that surround the "Fountain of Arethusa" letter; and he contends, with reasoning both close and exhaustive, that letters from Naples to the governor of Syracuse probably *did* procure Nelson facilities in obtaining supplies, and that they *might* have included the queen's order mentioned by Pettigrew. He points out that Prof. Laughton's fiat of destructive criticism is hardly justified by searching examination of the internal and external evidence of the "Arethusa" letter. The "laurel and cypress" ending of this disputed letter was not only used by Nelson to Sir W. Hamilton in a letter a month earlier, but had been written by him in 1797 to Sir John Jervis just before the ill-fated night attack on Santa Cruz de Tenerife. The classical allusion, as Mr. Jeaffreson remarks, would be derived from Sir W. Hamilton; and the assured feeling of victory is in harmony with what we know of Nelson's character. At best, Mr. Laughton's flat contradictions and "palpable forgery" only amount to discrepancies which we cannot yet hope to explain, and to a suspicion of genuineness. Here we agree with Mr. Jeaffreson; and even those who differ from him will surely be grateful for so masterly a comparison of the documents bearing on this question.

Of events at Naples and Palermo during the critical year 1799, the author treats at length, disputing his ground almost step by step with Alison, James, Southey, Brenton, and other writers, in defence of Lord Nelson. On poor Southey Mr. Jeaffreson is over hard

pouring out the vials of his wrath in language "which o'erleaps itself." He will not hear of a word of slander against the hero of Trafalgar up to the time of what he calls "a grave and lamentable misadventure" that happened in 1800. The pack of lies and abuse which surrounded the names of Nelson and Lady Hamilton have been rightly exposed and disposed of. But in strongly denying accusations that Lord Nelson ever neglected duty for pleasant dalliance in the company of a woman who fascinated him as much as his character attracted her, we are liable to forget how more and more the dangerous mutual adoration was growing. Lord St. Vincent had written to Lady Hamilton herself in October 1798, warning her not to let the fascinating Neapolitan dames approach too near Nelson, "for [he added] he is made of flesh and blood, and cannot resist their temptations." This, perhaps, was playful compliment; but under the stream of gossip which circulated through the Mediterranean fleet lay that fact which broke the charm of Nelson's later years.

Mr. Jeaffreson attributes the "incident" that resulted in Horatia's birth to the Malta trip on board the *Foudroyant*, and speaks of it in plain language as Lord Nelson's "first error . . . a mere momentary frailty." Such a phrase will be open to question, when we consider the two other people who each in turn suffered for this "frailty." Poor Lady Nelson, with faults no doubt, deserves truer sympathy than is usually allowed her. Sir William Hamilton, too, in his last year or so of life, was far from happy, as our author proves by a curious document (ii. 252-3), the following extracts from which give some gist of its importance:

"I have no complaint to make, but I feel that the whole attention of my wife is given to Lord Nelson and his interest at Merton. I well know the purity of Lord Nelson's friendship for Emma and me. And I know how very uncomfortable it would make his Lordship, our best Friend, if a separation should take place, and am therefore determined to do all in my power to prevent such an extremity, which would be more sensibly felt by our dear Friend than by us. . . . I am fully determined not to have more of the silly altercations, that happen too often between us, and embitter the present moments exceedingly. If really we cannot live comfortably together, a wise and well-concerted separation is preferable; but I think, considering the probability of my not troubling any party long in this world, the best for all would be to bear those ills we have rather than fly to those we know not of. I have fairly stated what I have on my mind, there is no time for nonsense or trifling. I know and admire your talents, and many excellent qualities, but I am not blind to your defects, and I confess having many myself. Therefore let us bear and forbear,

"For God's Sake."

His own death shortly after fulfilled the separation which the aged diplomatist thus hinted at so sternly. He knew nothing of Horatia's birth, nor of Nelson's letter to Lady Hamilton of March 1, 1801, addressing her as "my own dear Wife, for such you are in the eyes and in the face of heaven"; and happier was it for him to die in ignorance of these matters. As for the array of arguments which Mr. Jeaffreson produces to disprove Prof. Laughton's view that Lord

Nelson's attachment to Emma Hamilton never amounted to adultery, we can only find space to say that the former takes up a position so strong that, without the springing of a mine of new documents, successful attack seems a long way off.

The last four chapters of this work display the sad picture of extravagant expenditure, increasing debts, detainment within the rules of the King's Bench, flight to Calais, and the close of a career that calls for more pity than scorn. Mr. Jeaffreson tells us succinctly what Lady Hamilton's financial position was after the deaths of Sir William and Lord Nelson. He corrects Pettigrew's perverted account of Earl Nelson pocketing Nelson's last codicil written on the immortal October 21, and declares that Lady Hamilton did not deserve the pension she applied for; and that even if she had received it could not have been able to stave off her evil day of financial shipwreck. We have thus followed, under Mr. Jeaffreson's guidance, the rise, decline, and end of a singular character and career, and have seen its varying phases of light and darkness. His pages contain a strange mingling of virtue and its contrary, of womanly tenderness and proud yielding to flattery, celebrity, and self-assertion. After all, we can say with the author as he closes his biography, "she was, upon the whole, far more sinned against than sinning." It only remains for us to compliment Mr. Jeaffreson upon the reliable, painstaking, thorough way in which he has dealt with the story of Lady Hamilton, without offending the moral sense of his readers.

GEORGE F. HOOPER.

Lotus and Jewel. By Edwin Arnold. (Trübner.)

THE twenty-one peoples who occupy the vast peninsula that we call "India" are so remote from us in every respect that it is sometimes hard to realise how much human nature we have in common with them. We owe, therefore, a grateful appreciation to a writer like Mr. Edwin Arnold, who devotes himself to showing the community of thought and feeling that exists between two countries which fortune has so strangely brought together.

The European in India, when he sallies forth in the cool of the morning to take his needful ride, passes through the streets already alive with the stir of early occupations. The chintz-stamper has brought out the cot on which he has passed the night, and begun to impress his simple patterns upon the cloth there stretched out. The rice-husker is at work with his pestle, and the confectioner has fastened his viscous wares upon a hook from which he is busily pulling threads of spun sugar. The money-dealer has got out his scales and his account-books stitched in dull crimson calico. The *āzān* is sounding from the roof of the mosque; and the Brāhman, in full canonicals of napkin and twine, is pouring water over the phallic emblems in front of his temple. Out in the fields the bullocks are patiently turning round the well, and the perfunctory boys are waving slings, with hoarse outcries, on *machāns* elevated above the crops in the fields. Through such a motley scene the Anglo-Indian saunters or scampers on his half-broken hack, thinking of the daily labour before him, hardly noticing

and not at all comprehending the manifold and ancient forms of life around. To understand that, indeed, requires both a knowledge of history and a sensitive intelligence. It is a fusion of old, and less old, with very little of modern civilisation; yet it is by no means savage. The simple, contented, habits are survivals from a distant past, before the Aryans had come down from Central Asia. The Hindu temple contains germs of the nature-worship of the first invaders; the mosque tells of Tartar conquest.

It would not be correct to say that Mr. Edwin Arnold's Indian poetry is steeped in such a colour. We trace the Bombay professor and the kindly, observant tourist; but we do not find either the accurate scholar or the man of prolonged and profound local knowledge. The scholarship, it may be surmised, is hardly up to the mark of Sir Monier Williams and the pandits of philology; while the social attitude is—to put it courteously—metropolitan. The Sanskrit slokes—even to a smatterer—appear diffusely and vaguely rendered; and false quantities are not absent. For example, the penultimate of "Draupadi" is scanned sometimes short, but also sometimes long; white the final syllable of "Yudishtiv" is always lengthened; as is also the *u* of Arjuna. Such a line as the following,

"Al hamdu wa al manat Lillahi,"

strikes one as not only poor prosody but bad Arabic.

Still, when all this hypercriticism has been recorded, it remains a pleasant duty to acknowledge that the book is full of charm. The first poem is an idyll, in the best manner of Mr. Browning, describing the meeting of a European visitor with a priest and a dancing-girl; and it is appropriately entitled "In an Indian Temple." The visitor applies to the priest for instruction in the meaning of the mystic "AUM," (spelt "Om" by the author). In the midst of the lecture breaks in the dancer, Ganga, picturesquely described as

"A feather, blown

From peahen's neck at pairing-time."

This young lady—who is understood to be amiable and cheerful, though otherwise no better than she should be—plays upon the entire meeting the ceaseless fountain of her interruptions, many of which are models of lyric grace, and ends with a cry of "Salaam," never used (surely) at parting, least of all by Hindus. The next division of the book is called "A Casket of Gems"; and in this, by a pretty fancy, the poet supposes himself to be handing to a lady named "Fanny Maria Adelaide" the various jewels whose initial letters form those words. The folklore of the various stones is very agreeably blended with well-told stories; and, taken as a whole, this may be pronounced at once the most artistically wrought and the most originally conceived portion of the collection under notice. The verse is uniform but sweet, the quatrains of what may be called "English Elegiacs"—consecrated by Gray—are of sound workmanship and musical rhythm. Such a stanza as the following may be taken as a fair sample:

"Either the Universe is Chaos, Chance,
Or else the Universe is Order, Law;
If that—die! and let pass the drunken dance;
If this—live! and rejoice in love and awe."

To these pretty pieces succeed "Other Poems," all graceful, and some striking. The volume terminates with some translations from the Sanskrit, of which by far the most remarkable is the extract from the Mahābhārata, called by Mr. Arnold "A Queen's Revenge." If the first idyll was in the manner of Mr. Browning, the last will remind many readers of Lord Tennyson, whose quasi-dramatic detachment and echoes of Shaksperian blank verse are often most happily reproduced. Sometimes, however, the metre falters; and the best-intentioned reader would probably find the scansion of a few of the lines beyond his faculty. Take these examples:

"None might believe. Presently it befell."
 "Is Kichaka, not old Virāta."
 "To wear armlets and ear-rings, and to sit."
 "From under Kichaka, so that both fell."

It is a pity that such technical blots should have been let fall—evidently by mere carelessness—on these pretty pages. All the bad feelings, towards one another, of various races are traceable to ignorance. Mr. Arnold brings to the task of our instruction a lively fancy and a sympathetic mind; and the well-known literary skill which governs the use of these gifts only requires a little more use of the file. As it is, his Indian poetry is the only thing of the kind with which the English-speaking public will have anything to do; and both that public and Mr. Arnold himself may be respectfully congratulated on a fresh and most delightful opportunity of studying Indian thought and Indian feeling.

H. G. KEENE.

Mohammed Benani: a Story of To-day.
 (Sampson Low.)

IN a detached slip, intended, we presume, to temper the anonymity of its title-page, the reader is informed that this volume is "by an American gentleman resident in Tangiers, who lately went to Washington to expose the cruelties existing in Morocco under the protection of the American flag"; and, furthermore, that the Sultan "has, in consequence of these representations, demanded an entire abolition of the *protégé* system throughout his dominions."

To anyone familiar with the social history of the old Moorish town opposite Gibraltar, the first portion of this statement is altogether superfluous. For the best part of two years the events narrated in the book, under the thinnest guise of romance, have been the theme of endless squabbles and recriminations. They have parted old friends, and reconciled old enemies. They have filled the consular courts with suits more personal than important; and if gossip does not lie, some of the aftermath of the quarrels arising out of the incidents are likely before long to occupy tribunals more distinguished than that to which they have hitherto been confined. They have given rise to pamphlets, blue books, and even to the play of black-thorn shillalags! It requires, therefore, no great penetration to see that the author is Mr. Ion Perdicaris, who figures as Ivan Paulovitch; that Lazariah is Larache; Tingizirah, the "City preserved of the Lord"; and that El Makamah is the writer's beautiful residence of El Minzah, which is so pleasantly remem-

bered by the many visitors to Morocco who have shared its graceful hospitality.

The first part of the scene is laid in Africa, the second in Russia. Russia is, of course, the United States, and Warsaw, Washington; while under the name of Count Mazenoff it is easy to recognise Colonel Matthews, the late Consul-general of the United States in Morocco, and Baron Jasperotti, his son Jasper; while M. Porteroff, the Under Secretary, is Governor Porter of the Department of State. It is also easy to fix upon Sir Richard Burvil, an Eastern traveller, Major Roville, Lieut. Werner, Commander Coffinski, Col. Maedermott, Sir James Drummond, M. Oreille, Eftomah, El Zenagi, and Frank Weston, and to determine the personalty of Mohammed Benani, the nominal hero of the novel. In reality, however, the actual heroes are Mr. Perdicaris and the American representative, Col. Matthews; and the story is a slender peg on which to hang their widely divergent views regarding the abuse of the *protégé* system. All the other characters are mere lay figures. They appear when wanted, and are dropped up to speak their pieces in the interest of the *motif*, which seems to have been the sole object in writing this book. But they are not very interesting people, with their dialogues composed of bits of blue books, and their speeches which remind us of nothing so much as pamphlets chopped into chunks, or a leading article distributed among the party.

The abuses exposed in the volume are, however, so crying that they would appeal to any thinking man, even without the adventitious aid of being embodied in the pages of a novel. Whether the Sultan has been led by Mr. Perdicaris's interposition to demand their redress is not very clear. In truth, they have all along been a sore point with Muley Hassan; and the feeling is gathering in Tangier that the time has come when, in fair play to him, they might be abolished without any serious danger to European trade. By treaty every consular officer and diplomatist is entitled to so many native servants, who are not under the jurisdiction of the Moorish Government, while every merchant not a subject of Morocco can demand to have his "sensors" or agents travelling in the interior withdrawn in like manner from the native authority, which we fear means, in too many instances, the native extortioner. But within the last few years the system has grown into a gross abuse. Protections have been granted wholesale; and in too many instances the granting of these exemptions from the liabilities of a Moorish subject has been made the means of extracting money from the *protégés* by the petty vice-consuls, many of whom eagerly compete for their posts with this object in view. The result has been that the buyers do their best to make profit out of their purchases by oppressing their fellow countrymen less fortunately situated. Claims are manufactured and enforced by the consular Powers, through the hateful machinery which the Bashaws have always at their disposal, until "protection," which was originally intended to be a humane means of enabling commerce to be carried on without the interference of a barbarous government, has become

"a mechanism which grinds not grain, but human creatures between the upper and nether stones of Jewish and Moorish oppression—

awful mills to which the placid breeze of Consular support imparts continuous motion."

This scandal *Mohammed Benani* illustrates, often very forcibly, and generally without exaggeration, though we do not pin ourselves to vouching for every incident in the volume having occurred, or even being possible. There are a stag hunt, a boar hunt, and a mesmeric scene. There are a hero and heroine, a lover or two, and a villain. But they are for the most only "walking ladies and gentlemen," and are, we daresay, not intended to play a very leading part in this drama with a motive. At all events, their doings will not concern anyone who is not acquainted with the originals, or who does not, in the language of one of them, believe that the most lucrative business in Morocco is "running a legation." That Mr. Perdicaris has written this book with the best of intentions is unquestionable. That he has done well to expose an abominable system which has done much to disgrace European and American civilisation in Morocco, and retard the progress of the country, is equally undeniable. For this he deserves well of humanity, and is certain to obtain a hearing at a time when the daily papers are so busy with the affairs of Morocco. But that he has been well advised to chose a story as the proper medium for doing so is a point upon which his friends will not be so generally agreed.

ROBERT BROWN.

Gnosticism and Agnosticism, and other Sermons.
 By G. Salmon. (Macmillan.)

THE plan adopted by Dr. Salmon for at least the second time of naming a volume of sermons by the sensational title of one of the group is not to be commended. *Gnosticism and Agnosticism*, like the *Non-Miraculous Christianity* of his previous collection published a year since, cannot be regarded in any sense as describing the general contents of the volume. Doubtless "and other sermons" is added in both cases; but the leading title-giving discourse—the bell-wether of the flock, so to speak—proclaims itself in large capitals; while the other sermons are announced in type of a less imposing magnitude. This arrangement, however admirable as an advertisement, is calculated to induce a feeling of disappointment in the unwary buyer. He invests, *e.g.*, in *Gnosticism and Agnosticism* in order to see how one of the leading questions of the day is treated by a well-known and esteemed author, and finds that the attractive title belongs only to a single sermon, and that the interest of the book is for him exhausted in its first twenty-three pages. He discovers, in other words, that all his particular big strawberries are merely a few on the top of the basket, and that the bulk does not correspond with the sample. The case would have been different if the "other sermons" as well had dealt with questions related to or suggested by the first; but, for the most part, they do not. They are discourses on ordinary subjects, doubtless all worth consideration, and some of them handled with greater ability than the leading sermon, but still without any direct relation to the ostensible theme of the volume.

Inasmuch, however, as Dr. Salmon has chosen to put his "Gnosticism and Agnos-

ticism" in the fore-front of his collection I cannot in courtesy do less than follow his example, and accept it as indicating the general tone of the book and the treatment bestowed by its learned author on religious questions of a similar kind. And first, I may say, taking the volume as a whole, that it is characterised by sterling qualities. All the sermons alike are marked by genuine feeling, and evident sincerity of purpose. They maintain an uniformly high tone, both spiritually and ethically. They are clear and impressive in style, and, accepting the author's standpoint, well reasoned in argument. Without being particularly striking, the illustrations are generally well chosen and happily applied. On the other hand, they are deficient in vigour and originality. They lack intellectual fibre and philosophic breadth. They are models of calm equable professorial dissertations rather than of creative power or true pulpit eloquence. They have little of the fire, spontaneity, and unction for which we are accustomed to look in Irish preachers—the qualities, *e.g.*, which rendered Professor Archer Butler's Sermons models for all succeeding time.

Turning now to the leading sermon of the book, its title is evidently suggested by its polemic with the mode of thought known as Agnosticism. Whether, excepting for the sake of the alliteration, Dr. Salmon did wisely in choosing Gnosticism as its opposite may well be open to doubt, the term having long been exclusively employed to designate certain sects of the early Church. He would have done better to have chosen a term by which the lineal descendants of those sectaries—those who share their chief characteristics—are best known in the present day. Who these descendants are he himself intimates in his account of Gnosticism (p. 6):

"The adepts in this philosophy claimed to be *par excellence* Gnostics. They knew when simpler Christians must be content to believe."

In other words the present-day successors of the ancient Gnostics are Dogmatists—those who for whatever reason propound articles of Faith as conclusions of demonstrable and infallible knowledge, and who by their unwarrantable and arrogant omniscience are responsible for much of the Agnosticism that exists.

But leaving Dr. Salmon's nomenclature, his classification of thinkers into Gnostics and Agnostics is much too trenchant and arbitrary to meet the facts of the case. Like the division of mankind into good and evil, its exceeding simplicity is purchased at the expense of veracity. It ignores the various shades both of Gnosticism and Agnosticism. It says nothing of the qualified Dogmatism which is content to accept articles of faith on grounds of probability, or of emotional as distinct from intellectual conviction; nor, on the other hand, of the modified Agnosticism, which is purely a position of non-affirming, non-denying suspense. His polemic is waged against extreme forms of the two classes, especially against Agnosticism taken in the sense of Dogmatic Nescience. Of thinkers of the latter type—Atheists, Infidels, &c.—Dr. Salmon's criticism is at once obvious and unanswerable: *viz.*, that "Agnosticism is the most arrogant form of Gnosticism." He might have added that, in a world constituted as

ours is, the merely denying spirit—"der Geist der stets verneint"—is of all others the most unjustifiable; and Dr. Salmon hits a patent blot on much of our current philosophy and science when he thus calls attention to its dogmatic Negation. But his argument not only leaves untouched, it is absolutely untrue of Skepticism in the original sense of the term—*i.e.*, the attitude of devout, reverential enquiry, which is content with provisional, probable truth while carefully searching for further light. To take a special and illustrious example, his criticism would not apply to Coleridge's "Enquiring Spirit," even if that restless being had carried his inquisitiveness much further than he actually did.

But Dr. Salmon is not content with telling these extreme Agnostics that they are arrogantly dogmatic, he reasons with them in this wise; consider how much you lose by resigning your faith in this or that belief. But the effect of this plea, though perfectly justifiable, is neutralised by his own definition of legitimate knowledge, for he rightly holds that this must necessarily be partial, employing St. Paul's well-known definition. Dr. Salmon does not see that he thereby lays himself open to a twofold retort from his Agnostic adversary. The latter would at once object that a similar sacrifice is required of the believer, who is compelled to accept partial for complete knowledge, uncertainty for demonstration, faith in lieu of sight. Moreover, the Agnostic might with still greater force further retort, that however incomplete in theory theologians and scientists admit their knowledge to be, they continually act and argue as if it were the most unquestionable certitude in the universe.

Dr. Salmon stands on firmer ground when he admits that "the clouds that obscure the region of speculation do not descend [*sic*] upon the region of practice." He is probably not aware that this apt distinction is frequently insisted upon by the most determined Agnostics in the whole history of human thought—the Greek skeptics. Even Sextus Empirikos, admitted (*Hyp.*, Book I. ch. xiii.) that skeptics acquiesced in phenomena, and led their lives like other people, for an entire freedom from action was an impossibility. Probably their modern successors would be just as unwilling as they were to ignore the practical exigencies and duties of daily life. Philosophers do not seem to be less keen than their critics in discerning the material limits of their speculations. Bishop Berkeley, *e.g.*, could never be induced to knock his head against a post in order to give a practical demonstration of his disbelief in the existence of matter. If, however, a man's practice be normal and usual, it seems hard to deny him freedom of speculation, the *libertas philosophandi*, even assuming that the latter did occasionally assume an extravagant or eccentric form.

Summing up this leading theme of the volume, I cannot say that Dr. Salmon's treatment of it, though not destitute of insight and ability, is wholly satisfactory. His prepossessions are too firmly enlisted on the side of dogma to allow his rendering adequate justice to Agnosticism. He does not realise, with the philosophic breadth or imaginative sympathy essential in such a case, the causes

which in every age of the world and in every stage of human progress must inevitably create some form of Agnosticism. More than all, he has never studied the various forms which Agnosticism has actually assumed in the history of philosophy.

I have treated Dr. Salmon's leading discourse at such length that the space at my disposal for the "other sermons" corresponds only too closely with their humbler position on the title-page. In reality, however, they are far from deserving any such subordination. Some of them are of exceptional interest. The fifth sermon, on "Pain and Disease," is a praiseworthy protest against the shallow sentimentalism which can see in pain only positive evil. Sermon vii., "Bowing in the House of Rimmon," is a dexterous handling of a difficult theme. The following extract from this sermon will serve to show the occasional felicity of the author's remarks: "In particular this may be said . . . that two persons at the same point may be judged very differently according to the direction in which their face is set. One may have reached it in the progress of struggling upwards for more light; the other fallen to it from shutting his eyes to the light before him. Naaman's bow in the house of Rimmon may be but the last remaining relic of an idolatry which he is in the process of forsaking altogether; in the case of an Israelitish visitor to Syria it might be the first sinful compliance in the catalogue of those by which his allegiance to his father's God was given up" (p. 173).

In the last sermon in the book, Dr. Salmon makes a good point by placing side by side Mr. Spurgeon's sermons and Mr. Cotter Morison's *Service of Man* on the subject of the forgiveness of sins.

JOHN OWEN.

NEW NOVELS.

The Missing Rubies. By Sarah Doudney. In 3 vols. (Bentley.)

A Modern Magician. By J. Fitzgerald Molloy. In 3 vols. (Ward & Downey.)

Mona's Choice. By Mrs. Alexander. In 3 vols. (White.)

Marzio's Crucifix. By F. Marion Crawford. In 2 vols. (Macmillan.)

Frau Wilhelmine: Sketches of Berlin Life. By Dr. Julius Stinde. Translated from the German by Harriet F. Powell. (Bell.)

An Indian Wizard. By Arthur Lillie. (Simpkin & Marshall.)

Her Will and Her Way, and other Stories. By Mrs. Newman. (S. P. C. K.)

The City of Sarras. By U. Ashworth Taylor. (Blackwood.)

The Missing Rubies is a well-constructed story, pleasantly and readably told, and with a bright, cheerful, womanly heroine, naturally drawn. The main situation of the plot is that the orphan nephew of his mother's three surviving sisters, who lives with them, is suspected on strong circumstantial evidence with having disposed of a valuable ruby necklace left in his keeping by one of his aunts, the widow of a Russian nobleman, who had himself become possessed of it, in no very creditable fashion, among the spoils of a Polish patriot. This latter personage, Count Gliska, is one of the leading characters in the book; and he is cleverly grouped and contrasted with

another Pole of the moody and fierce type, excitable to the verge of insanity, and constantly brooding over the wrongs of his country, and the possibility of vengeance on her oppressors. The mystery of the rubies is ingeniously disentangled; and, as the whole setting of the story is honestly treated, the book, though an unpretending one and weak in special knowledge of Slavonic matters, is a sound piece of workmanship, and merits a word of sincere commendation.

A Modern Magician is but a feeble reflexion of Lord Lytton's *Zanoni*, as that was a simple idealisation of Cagliostro. The Benoni of the present story, precisely like Lord Lytton's hero, is one of those mysterious beings from the far East who has solved the secret of indefinitely prolonged existence, and, therewith, has acquired occult powers over the forces of nature. Like *Zanoni*, moreover, he is coupled with a yet mightier sage than himself, and Mr. Molloy's Amru is merely Lord Lytton's Mejnour. One variation from the original there is, in that Mr. Molloy works in the terminology of the Esoteric Buddhism imposture, which had not been invented when *Zanoni* was written. But while, if the dedication of the book be not intended to throw dust into the reader's eyes, Mr. Molloy would appear to accept for himself the genuineness of the alleged Tibetan marvels, he has not been at all so successful in creating an illusion as his predecessor in this field, and fails to impress the imagination with the possibility of all the marvels he recounts being around us in potential action even now. Nor does the supernatural part of the machinery fit in well with the society novel, of which it is a factor. Parts of that are vigorous, notably the situations where the reprobate of the story—a disreputable clergyman who has gone entirely to the bad—appears on the scene; and if Benoni had been simply cut out, with all his astral body and similar stage-properties, we should have had a better novel.

Mona's Choice, though a fairly readable tale, is not quite up to the level of former work by Mrs. Alexander. There are marks of haste in composition, especially the misnaming of several characters—a Miss Jocelyn or Craig, the heroine, appearing as Miss Clifford in the very first chapter; a Captain Lisle figuring once as Leslie, which is one of the names of another character; and one Watson being called Wells—and this probably accounts for the falling-off. It is, however, not marked enough to prevent a reader who is not too exacting from being able to pass a couple of hours comfortably with the book. Its plot is simple enough. A handsome man about town amuses himself with a poor and pretty girl on her introduction into society, so as to make her think that he cares seriously about her, as she begins to do about him; and then suddenly he awakens her from her dream by recommending her to accept the addresses of another gentleman whom she looks down on as a rough, awkward boy. He is a good fellow, however, and very rich, so she takes her adviser's counsel; but, as she is a frank and honest girl, lets her suitor know that she accepts him merely for a marriage of convenience, forced upon her by family necessities, so that she can give him only respect and duty, but not love. He is content with the

terms, and they are engaged. But some changes in her circumstances free her from the obligation to support her relations, and she breaks off the engagement; after which her first dangle, now a man of wealth and title, reappears on the scene, and renews his attentions. How he prospers, and how Mona Craig finally settles her affairs, readers must ascertain for themselves; and they will find the society portions of the story fluently and cleverly written.

Marzio's Crucifix is one of Mr. Marion Crawford's best pieces of work, being a very careful and subtle study of character. Marzio Pandolfi, his hero, is a worker in silver, whose artistic tastes and pecuniary interests both lead him to the production of church plate, chalices, monstrances, crucifixes, and the like; but who is a furious Italian anarchist in politics and religion, hating the Church and the clergy above all things, and especially hating his own clerical brother Paolo, an amiable, honest, and sensible man, who is, besides, his most important means of support, because procuring for him lucrative commissions to execute works of art. The crucifix which gives its name to the story is one of these works, and plays a certain part in the development of the plot. But, in truth, Marzio is himself the story, for the other characters and the incidents are mere foils and settings to bring out his idiosyncrasy into higher relief; and the union of artistic strength with moral weakness, of fierce passion with ingrained cowardice, is skilfully depicted, at the same time that even the obstinate wrong-headedness of the man does not lead the reader to dislike him, but only to realise him more thoroughly as a perfectly natural character.

This volume is the concluding part of the "Buchholz Family" series, and, like its precursors, is cast in autobiographical form. Dr. Stinde has escaped the usual fate of continuators, for he has succeeded in keeping Frau Buchholz quite up to the standard of his earlier portrait. She is the same fussy, meddling, underbred, touchy, conceited, and withal well-meaning and affectionate creature as before; and the distinctive setting of her figure this time is her experiences with two lady-helps whom she has undertaken to train, but neither of whom has much aptitude for the position. There is some humour in the situations which bring out their several peculiarities. But Herr Stinde's power lies much more in delineation of character than in the invention of ludicrous incident; and the innocent self-revelations of his heroine remain, as before, the real attraction of his book. How he, being a man, and a German man at that (if the Americanism may be ventured on), has contrived to draw a woman of her stamp so cleverly, with no blundering masculine touches to mar the presentment, remains a puzzle, even after study of his method. There are usually some flaws of the kind in the works of far greater masters of fiction than Herr Stinde, and a woman will put her finger unerringly on them. But, given the type to which Frau Buchholz belongs, if not too foreign for an English lady to criticise justly, it is very unlikely that any inconsistency should be detected. She is a humorous portrait. She is not a caricature.

An Indian Wizard is a shilling dreadful, and gives plenty of horrors for the money. It is so far on the same lines with *A Modern Magician* that it contains a character with supernaturally prolonged existence, and that it tells of necromantic spells exercised in the present day by Eastern sorcerers. But it differs in one salient particular—that Mr. Lillie's magic is the genuine article, the real traditional necromancy of India, and not the recent invention of a knot of impudent adventurers, who merely want to exploit a credulous public. Mr. Lillie has read a good deal about Brahminism and Buddhism, and has worked his reading into this story, so that it has a much greater air of reality about it than its competitor, and makes a correspondingly deeper impression upon an imaginative reader. And there is literary skill shown, besides, in the manner of winding up the story, so that the reader is left in doubt as to whether the whole thing actually happened, or was a sort of nightmare or delusion. There are some echoes of Southey's *Thalaba* noticeable, but they do not amount to direct borrowing.

Her Will and her Way is the longest, though not the first in order, of a group of wholesome stories of the type which used to appear in *Household Words* many years ago, exhibiting marks of Dickens's literary influence, but having a character of their own. These are good specimens of their school, though not calling for individual comment.

The City of Sarra (a name borrowed from the *Morte Arthur*) is a mystical romance, containing but a slight element of plot, as the characters are merely personified types and dispositions, while the incidents are allegorical. The marks of Fichte's influence are many, and it is possible to trace Novalis also. The writing is pure and elevated throughout, and sometimes graceful; but the method of treatment robs the story of human interest, and—like *Phantasmion*, a kindred book—it is too pale and bloodless for vitality. Besides, the scale is altogether too large for work of this particular kind, which needs compression, if it is to possess force and pith. Here there are 336 pages; and only a few congenial readers will persevere to the end, for the book must be caviare to the general, and to a good many of even the select or inner circle.

RICHARD F. LITTLEDALE.

SOME BOOKS ON EDUCATION.

The Ruling Principal of Method applied to Education. By Antonio Rosmini Serbati. Translated by Mrs. William Grey. (Boston, U.S.: Heath.) Messrs. Heath are most honourably distinguished among American publishers for the excellence of their paedagogic books, but they have hardly any on their list of greater interest than this treatise of Rosmini translated by Mrs. Grey. Rosmini himself is a peculiarly attractive person. A Liberal Catholic and a priest, he was attacked by all parties in turn, and by some of them relentlessly persecuted. His public life began under the harassing jealousy and surveillance of the Austrians, and to the end of his days he was the mark of Jesuit hatred. He met and worsted the patriots Mamiani and Vincenzo Gioberti, who both came over to his side. The Congregation of the Index prohibited his works; but

at a subsequent meeting, inspired by and presided over by Pius IX. himself, the censure was removed and high praise substituted. The work translated by Mrs. Grey is really but a fragment of a larger work which Rosmini did not live to complete; but it probably contains all that the author wished to set forth in regard to at least infant education. Basing his pedagogy on the sciences of

"anthropology and psychology, giving the knowledge of the human faculties to be educated and their modes of action; on idealogy and ethics, giving the objects, both proximate and ideal, by which the human faculties must be stimulated in order to be properly educated; on ontology and theology, giving the knowledge of the ends towards which the human faculties should harmoniously tend,"

it is clear that Rosmini might claim with good reason that his philosophical system was something more than a barren exercise. Few things strike one in reading his book more than the urgent sense he had of the importance of the goal of education—a sense which really gives his work a more inspiring quality than most formal treatises on pedagogy known to us. The periods into which he enquires he computes by the degrees of cognition successively attained in intellectual development. τὸ πρότερον ἐν αἰσθητοῖς καὶ βῆσιν αὐτὰ δεῖ μελετᾶν, as he quotes approvingly from Plato. Mrs. Grey's translation rightly begins with a sketch of Rosmini's life, and a lucid introduction to his method. Book I. treats of the ruling principle of method, stating the law governing the progress of the human understanding. Since

"a thought is that which becomes the matter, or provides the matter, of another thought," then "present to the mind of the child (and this applies to man in general), first, the objects which belong to the first order of cognitions [intellezioni]; then those which belong to the second order; then those which belong to the third, and so on successively."

Book II. applies the ruling principle of method to the education of little children. Having demonstrated in the first section the necessity of classifying the cognitions of the human mind according to their order, successive sections explain the nature of the cognitions of five progressive orders and the development of faculties corresponding thereto. This brings the work down to the time when the child acquires the free use of reason. We are told in the preface that Rosmini left a memorandum showing that he had intended to treat of four following periods, and we may well lament that so rich a promise was only partially fulfilled. Yet the treatise here rendered into English by Mrs. Grey is of itself of high and enduring value. It is most instructive to observe how closely Froebel and Rosmini, working under circumstances so different, and unfluenced the one by the other, correspond in all the desiderata they note for infant education. Of Mrs. Grey's part of the work, it is sufficient to say that the translation reads like an original, and her notes are to the point.

Levana. By Jean Paul Richter. Selections translated by Susan Wood. (Sonnen-schein.) It is very easy to overestimate the value of the study of technical psychology as a preparation for the teacher's task. To people who are lacking in tact and sympathy and imagination, the most excellent handbooks will be useless. But nothing can do better to smooth the way for the more formal study than the careful reading of such stimulating books as those in which writers like Rousseau and Locke and Richter have delivered themselves of educational theories and experiences. They help to put the teacher in the right position for sympathising with the mind and heart to be trained. It would be hard to find more

profitable reading in this kind than *Levana*. It is true that it is generally better to read a book, whole and un mutilated, than extracts from it, and there is an English translation of *Levana* ready to our hands; but many of us, it must be confessed, are not likely to have the time necessary for the assimilation of the original, and may be glad to receive even selections when they are so well translated as those before us. The editor, as we must call her, seems to have chosen with great discretion; and her little book, though it must needs want the coherence of an unabridged translation, abounds in good and wise reflections and advice. It is worth noting, too, that Richter himself called the subdivisions of his books "fragments"; and we cannot doubt that the editor has here treated them in the only way likely to secure them a general hearing, which they richly deserve. Richter's most curious suggestion is that special pains should be devoted to the cultivation of wit. He himself kept a "Bon-mot anthologie" of his pupils, from which quotations are made in *Levana*. He seems to have encouraged a sense of the grotesque by way of making the ideas of children mobile, capable of being detached, as it were, and used as refreshing rests in the treatment and illustration of subjects in matters quite dissimilar. The passage dealing with this is not the least interesting of an altogether interesting book. Perhaps the editor, when a second edition is required, will be able to be rather more explicit in the connecting passages and comments, which are apt, especially in the first part of her book, to be rather too abstruse for the general reader, for whom the book is meant and should be most useful.

The Home, the Kindergarten, and the Primary School. By Elizabeth P. Peabody. (Sonnen-schein.) The writer of the eight lectures and "glimpses of psychology" in the book before us is well-known as an enthusiastic and self-sacrificing apostle of Froebelianism, and one to whom the cause of education in America owes very much. The lectures are well worthy of the author's other labours, and will give explanations of the kindergarten system very welcome to many who have had no opportunities of making themselves acquainted with it more formally. There is by no means any exhaustive treatment of the subject in the successive lectures, nor is the style always quite happy in a literary sense; but it would be very ungracious to find fault with Miss Peabody for such a small matter when she has attended to other points so well. She is particularly to be thanked for her alternate insistence on the duty of every mother to take rational pains with her children's up-bringing, and the necessity of the utmost vigilance lest the task seem easier than it is. If it is clearly understood that Miss Peabody's book consists merely of eight discursive lectures and is not a systematic treatise, it will be useful to many at present ignorant of the method and aims of Froebelianism; and it contains hints and information worthy of the notice of those to whom the subject is familiar.

A Short Sketch of the Life of Friedrich Fröbel. By Emily Shirreff. (Chapman & Hall.) This is a new edition of perhaps the best sketch available for ordinary readers of the life of the great educator whose work the author has done so much to make known in England. It incorporates some letters of Fröbel published, we are told, in the *Rheinische Blätter für Erziehung und Unterricht*, and very interesting they are. They were written in 1839 to his first wife, then ill at Berlin. Miss Shirreff rightly claims for them the interest attaching to records of a most earnest and simple nature, for they give us in colloquial form Fröbel's account of the progress of his work in Dresden at a very critical period.

An appendix contains a translation of the Baroness von Marenholtz Bülow's recollections, hardly of less interest than the rest of the book. We wonder what possessed the printer to date a letter on p. 71 "1887"?

Modern Gymnastic Exercises (Elementary). By A. Alexander. (George Philip & Son.) No one who has seen the excellent performances of Mr. Alexander's pupils at the Liverpool gymnasium can doubt that a book of exercises from his hand is worth having. The little manual before us consists of a series of exercises, ten in all, with dumb-bells, bar-bells, clubs, bars, and the rest. It is most commendably free from complicated directions. The author gives us the words of command, directions for pupils, and on the right-hand side of the page appropriate music—a very important part of the compilation, seeing that the exercises are so much more grateful and easy under the delicate constraint of musical rhythm. We wish Mr. Alexander had forbidden the exercise of children at hours when their meals are still undigested. Great harm is done by neglect of this precaution, and the warning is very much needed.

The Teacher's Manual of Drill. By Mary E. Hudson. (Griffith, Farran & Co.) It would be hard to decide between the merits of this book and Mr. Alexander's. Miss Hudson's is certainly the more elaborate and fuller; but Mr. Alexander's is profusely illustrated and has the music. For the ordinarily equipped school the former is the better, the latter requiring apparatus not usually found in any but specially fitted gymnasia. We cannot quite share the author's wish that "ere long our large schools will have the hours of play and recreation equally under supervision as the hours of study"; but gymnastics are good, and the more methodical and well-ordered the better. Miss Hudson's little book is handy and interesting, and should be "generally useful." It is, moreover, very cheap.

NOTES AND NEWS.

THE results of M. du Chaillu's Scandinavian researches will be published this winter by Mr. John Murray, in two volumes, with more than one thousand woodcuts. The book is entitled *The Viking Age: the Early History, Manners, and Customs of the Ancestors of the English-speaking Nations*, illustrated from the Antiquities discovered in Mounds, Cairns, and Bogs, as well as from the Ancient Sagas and Eddas.

THE Life of Bishop Colenso, by the Rev. Sir G. W. Cox, will be published by Mr. W. Ridgway, in December.

MESSRS. BUTTERWORTH have in the press a work by Mr. W. R. Fisher, which contains a history from the earliest times of Epping Forest. The book, which is illustrated with maps compiled by the author from ancient documents, includes an account of the disafforestations made by Henry III., Edward I., and Charles I., and of the attempts of the latter to enlarge the forest. It also describes the laws and courts of the forest; the duties of its ministers; the ancient regulations concerning the deer; the nature and origin of the rights of cutting wood and of pasture; and it concludes with a concise description of the circumstances which led to the purchase of the wastes by the Corporation of London, and their dedication to the use of the people.

MESSRS. LONGMANS, following the example of Messrs. Macmillan and other English publishers, have just opened a branch house in New York, and will henceforth place "New York" on the titlepage of their books.

THE two next volumes in the series of "Epochs of Church History," published by

Messrs. Longmans, will be *The Arian Controversy*, by Mr. H. M. Gwatkins, of St. John's College, Cambridge; and *The Church and the Eastern Empire*, by the Rev. H. F. Tozer, of Exeter College, Oxford.

MESSRS. F. V. WHITE & Co. will publish early next month two new novels: *Love in Idleness*, by Iza Duffus Hardy; and *A Devout Lover*, by Mrs. H. Lovett Cameron.

MRS. C. HUNTER HODGSON's new story, *A Day of Life*, will be published next week, by Messrs. Griffith, Farran, & Co. The scene is laid in Wiesbaden, in the old gambling days.

THE next volume in the series of "Great Writers" (Walter Scott) will be *Smollett*, written by Mr. David Hannay.

MESSRS. WYMAN & SONS announce a volume on *Peru*, containing information about its resources, including its gold and silver mines, useful to merchants and emigrants. The author is Mr. H. Guillaume, Consul-General for Peru, at Southampton.

MR. GEORGE COTTERELL has accepted the editorship of the *York Herald*, the leading Liberal Unionist organ in the north of England. Mr. Cotterell's new volume of poems, announced in the ACADEMY a short time ago, will not be published till the spring.

MR. QUARITCH's trade-sale dinner was an event of some significance, from the fact that it was attended by bidders from India, America, and the provinces, while almost entirely neglected by the metropolitan booksellers. The result was also curious: not a single copy of the beautiful memorial edition of Bewick finding a purchaser, and the grand new catalogue (already subscribed for by many private collectors) being similarly neglected. The American edition of Edward Fitzgerald's works was, however, a considerable success, and proved how deeply the public mind has been impressed by the unique genius of the translator of Omar Khayyam.

THE first annual report of the council of the Scottish History Society was read at a general meeting held in Edinburgh on Tuesday last, October 25, Lord Rosebery in the chair. Two volumes—*Pococke's Tours in Scotland, 1747-60*, and *Cunningham's Diary, 1673-80*—will be issued to members in the course of the week. The publications now in the press for next year are—the *Gramiad*—a Latin epic describing Claverhouse's campaigns by an eye-witness, edited, with a translation, by Canon Murdoch; and the *Registers of the Kirk Session of St. Andrew's, 1559-82*, edited by Mr. Hay Fleming. Among other works in preparation there is announced an English version of John Major's *De Gestis Scotorum*, first printed in 1521, which will be edited by Mr. Archibald Constable and Mr. T. G. Law, the hon. secretary. The society is reported to be financially in a flourishing condition.

MESSRS. TILLOTSON & SON, of Bolton, who are, we believe, the inventors of the system of publishing novels in a syndicate of newspapers, have just issued their programme for 1888-9. The following is a list of the authors with whom they have entered into arrangements, in chronological order: Mr. Bret Harte, Mr. Wilkie Collins, J. Strange Winter, Mr. G. Manville Fenn, Mr. W. Clarke Russell, Mr. Rider Haggard, Mr. G. R. Simms, the author of "Mehalah," Mr. Hall Caine, Mr. J. Hatton, Mr. W. E. Norris, and Mr. Thomas Hardy. We have heard that Mr. R. D. Blackmore is almost the only novelist who declines to publish in this form.

It is now about ten years since that indefatigable worker, Prof. Angelo de Gubernatis, published, in two volumes, his *Dizionario Biografico degli Scrittori Viventi*. He is now pre-

paring a new and greatly enlarged edition, under the title of "Dizionario Internazionale degli Scrittori Viventi," which he hopes to issue next year. He begs that all communications may be addressed to him—Villino Vidiyá, Florence.

THE bibliography of the historical and archaeological works issued by French learned societies, undertaken by the Ministère de l'Instruction Publique some years ago, is in progress. The first volume, compiled by MM. de Lasteyrie and E. Lefèvre-Pontalis, comprehending the societies of the départements Ain to Hérault, is nearly ready for publication. A complete summary of the work has lately been issued by the Comité des Travaux Historiques et Scientifiques under the title of *Bibliographie des Sociétés savantes de la France*, par E. Lefèvre-Pontalis.

THE second volume of the late Prof. Karl Müllenhoff's *Deutsche Altertumskunde* has just been published by the Weidmannsche Buchhandlung of Berlin. The first volume appeared so long ago as 1870, and was followed by the first part of the fifth volume in 1883. The second volume treats of the relations of the early Germanic tribes with the neighbouring nations, especially of the wars waged by the Cimbri and Teutones against the Romans. At the author's death, in February, 1884, the volume was nearly ready for press. Prof. Scherer was to be its editor, but he died prematurely in August, 1886, a short time after Dr. Pniower, whom he had entrusted with the last revision of the author's copy, had acquitted himself of his task. So the duty of seeing the book through the press devolved upon Prof. Max Roediger, from whose preface all students of old Germanic philology and history will be glad to learn that they need not despair of seeing Müllenhoff's grand work completed.

THE FORTHCOMING MAGAZINES.

A NEW illustrated magazine for book-lovers is announced by Mr. Elliot Stock, entitled *The Book-Worm*. The first number, which will be published on November 25, will contain introductory verses by Mr. Andrew Lang.

MR. ERNEST L. GRANGE, of Great Grimsby, and the Rev. J. Clare Hudson, of Horncastle, have together undertaken to edit a quarterly journal of *Lincolnshire Notes and Queries*, the first number of which will be published in January by Mr. W. K. Morton, of Horncastle.

MESSRS. WYMAN & SONS announce the publication, in November, of a new illustrated monthly magazine, entitled *Baby*, a magazine for mothers and those who have the care of children, being a guide to their management in health and disease.

THE new volume of *Good Words*, which begins with the January number, will have a novel by Mr. D. Christie Murray, entitled "The Weaker Vessel," besides contributions by Mr. Andrew Lang, Miss Jean Ingelow, Sir Charles Warren, and Capt. Markham.

THE *Century* for November will contain (among other articles) "The Last Appeal of the Russian Liberals," by Mr. George Kennan; "The Home and Haunts of Washington," by Mrs. Burton Harrison, illustrated by Mr. Joseph Pennell.

THE November number of *Murray's Magazine* will have another article by Dr. Axel Munthe, the author of *Letters from a Mourning City*, to be called "Monsieur Alfredo."

THE forthcoming number of the *Political Science Quarterly Review* (published in this country by Mr. Henry Froude), will contain papers on "Ferdinand Lassalle," by Lewis J. Huff; "England and the Colonies," by H. L.

Osgood; and "State Control of Industry in the Fourth Century," by W. Adams Brown.

AMONG the contents of the November number of *The Scottish Church* will be "Poetry of Plant Names," "Organs in the Ancient Scottish Church," a piece in verse entitled "A Parochial Tragedy," and the conclusion of the story, "A Vain Young Woman."

UNIVERSITY JOTTINGS.

DR. J. A. HORT, hitherto Hulsean Professor of Divinity at Cambridge, was on Wednesday last unanimously elected to the Lady Margaret Professorship of Divinity, vacant by the death of Dr. Swainson—which is, we believe, both the oldest and the best endowed of the Cambridge chairs of theology.

THE following dates have been fixed for the performance of the "Oedipus Tyrannus" of Sophocles at Cambridge: Tuesday, November 22, and each following evening of that week, at 8 p.m.; Wednesday, November 23, at 11.30 a.m.; and Saturday, November 26, at 2 p.m., thus making seven representations in all. The text and translation by Prof. Jebb will be used for the acting edition; and Mr. A. W. Verrall has written a verse translation of the choruses adapted to the music which has been written and will be conducted by Mr. C. V. Stanford. Mr. John O'Connor has painted the scenery and proscenium. Mr. J. W. Clark, the treasurer and secretary of the committee, will be responsible, as on former occasions, for the stage management. Applications for tickets should be addressed to him at 64 Park Street, Cambridge. We may add that Sir George Young has just published (Cambridge: Deighton, Bell & Co.) a translation of the "Oedipus Tyrannus," which he originally made some years ago, with blank verses for the dialogue and lyrics for the choric odes.

THE new honour school of modern European languages, and also the proposed amalgamation of the professorships of Poetry and English Literature, will again come up for discussion in Congregation at Oxford on Tuesday next, November 1.

MR. HUBERT HERKOMER, the Slade Professor of Fine Art at Oxford, proposes to lecture this term on "Etching," and to give a practical exhibition of the art.

AT the first meeting this term of the Cambridge Aquarian Society, to be held on Monday next, October 31, the new president, Prof. A. Macalister, will deliver an inaugural address.

THREE new volumes of the publications of the Oxford Historical Society are just ready for issue to subscribers. Two of these are a continuation of the register of the university from 1571 to 1622, edited by the Rev. Andrew Clark, of Lincoln. An introduction will give a description of the complicated system of lectures, disputations, and dispensations, which then formed the regular course for a degree. One volume will contain lists of incorporations, privileged persons, distinguished visitors, &c.; the other the matriculations. The degrees are reserved for another volume. The third volume now ready consists of a collection of letters from two members of Queen's College in the latter half of the last century, edited by Mrs. A. J. Evans.

THE current number of the *Oxford Magazine* contains an obituary notice of Henry Musgrave Wilkins, Fellow of Merton, and well known by his *Manual of Latin Prose* and translation of the speeches of Thucydides. He died, in his college rooms, on September 7, at the age of sixty-four.

THE publication agency of the Johns Hopkins University, Baltimore, will issue immediately, in a limited edition, a facsimile of the text of *The Teaching of the Twelve*, with a commentary by Prof. J. Rendel Harris. The MS. has been reproduced by the Autotype Company, and printed at the Pitt Press. The price to subscribers is five dollars (£1).

THE Aberdare Hall for women, in University College, Cardiff, has begun its third session with almost the full number of students that can be accommodated in the present buildings. It is noteworthy that the majority of the students have come from girls' schools in England.

A TRANSLATION.

ON AN ANNIVERSARY OF THE BATTLE OF MENTANA.

Giosuè Carducci, "Nuove Poesie," 13.

WHEN sad Mentana's hour comes round with every year returning,
Amid the monumental slabs that keep its memory green,
The ghosts of those who fell arise, their hearts with anger burning,
With sorrowing eyes amid the tombs they stand distinctly seen.

No ghastly skeletons are they, but proper forms and stately;
The rosy twilight undulates around them like a veil,
From their far deeps the stars look down upon the brave sedately;
The clouds of heaven around their heads in wreaths of victory sail.

"Now when the mother mourns her sons on couch by memories haunted;
Now when the spouse weeps her lost love thro' nights of sleepless pain,
Again we seek the upper air with breasts pure and undaunted,
Once more to greet thee, Italy, to look on thee again.

"As in the muddy pathway before his queen and lady,
His silken mantle fine the knight laid down on bended knee,
Our lives we gave up freely, in thy service ever ready,
And yet thou livest unmindful of the sons who died for thee.

"On others, O, sweet Italy, bestow thy smiles, but never,
O, never, may the dead forget what they on earth loved best!
And Rome is ours, the champions of her name are we for ever,
We on her lofty Capitol shall triumph ere we rest."

The vision fades, as melts away a faint cloud in the heaven,
And as it fades a groan escapes Italian bosoms all,
Her brightness and her harmony lays down the golden even,
While the sad sound rolls sternly up the lofty Quirinal.

M. R. WELD.

OBITUARY.

EDWARD THRING.

IN the Rev. Edward Thring, Head Master of Uppingham, whose death took place on October 22, there has passed away a man of undeniable genius. It was a genius which manifested itself most conspicuously in the practical sphere of building up a great school, and organising within it a system of common life and discipline. But it had its manifestations too in the field of letters, upon a scale necessarily restricted by his busy, and often careworn, life, but of a highly characteristic order. His chief publications are: *Education and School* (1863), in which

he set forth his theory of a public school and of classical training; *Theory and Practice of Teaching*, more recently printed at the Cambridge University Press, which has run through three editions; *Thoughts on Life Science*, a venture in the field of religious philosophy; three volumes of Uppingham School Sermons; a Latin Gradual, before graduands began to abound; an English Grammar; several recent addresses on educational topics; and two volumes of verse, *School Songs*, and *Birth Lyrics*.

This is a fairly varied list; and there is in all the items one common quality, very indicative of genius, which strikes the reader first and last—the extraordinary interfusion of the writer's character and his style. To those who knew both, "the style is the man" seemed almost a weak description instead of a paradox. Name almost any of his personal qualities and you name a feature of his literary work. The abounding energy, which sometimes administered a kind of electric shock to strangers at first contact, makes itself felt in the emphasis and insistence of his writing; the earnestness which knew nothing too small or common to become its object gives a sometimes curiously impassioned treatment to homely subjects; the quick decisiveness of his temper reads itself off in the short, trenchant epigrammatic sentences; his absoluteness of view and his moral fearlessness, in their broad unreserve of statement; his chivalrous warmth of feeling runs over the page in a luxuriance of tropes; his strong animal spirits supply the good red blood of his healthy, if at times dogmatic, criticisms; and his sympathy with sound common life moulds the vigorous and humorous apophthegms which endeared his speech to plain men. It is almost a corollary to all this to admit that the style has faults: a tendency to overstatement, a want of modulation, a failure to estimate the amount of strain which a thought will bear, and generally a want of artistic finish. This last, again, is due in part to the constitution of his mind, which was strong in architectonic design, not supple in the management of details. Pliny the Younger would have called him a "barbarian" in literature.

"Invenire praeclare, enuntiare magnifice interdum etiam barbari solent; disponere apte, figurare varie nisi eruditus negatum est."—Letters iii. 13.3.

But largely also it is due, as we are led to guess from his sometimes expressed views on oratory, to a disbelief in the value of the artistic element in literature. Himself rapid in improvisation and intense in emotion, he held a doctrine of the inspiration of the moment which would be a dangerous precept for ordinary men.

And still the chief merit of his writings remains untold; and we have space only to say that to those who were disgusted with or themselves enervated by the over-refinement, the literary fastidiousness, the intellectual and moral irresoluteness of the time, his confident uncompromising voice seemed the right tonic of the age. His style might be rugged, quaint, unacademic, but to many ears of his contemporaries

"The thing became a trumpet, wheace he blew Soul-animating strains—alas! too few."

J. H. S.

MAGAZINES AND REVIEWS.

THE current number of the *English Historical Review* (Longmans) maintains an exceptional standard of excellence in all its departments—articles, documents, and reviews. In particular, all the articles are "original," in the best sense of that term. We must be content to draw attention to two of them—by Prof. Bryce and

Mr. S. R. Gardiner. The former is a marvelously lucid piece of criticism, which demolishes for ever the authority of the common statements regarding the Slavonian descent of the Emperor Justinian. The latter, on the other hand, is conservative, maintaining the genuineness of the several documents which the Earl of Glamorgan declared to have been executed in his favour by Charles I. A third article, of more popular interest, examines the question of the employment of Indian auxiliaries in the American War—a question made famous by the impassioned rhetoric of Lord Chatham. The writer, who appears to be himself an American, points out that both sides alike did their best to obtain help from the Indians, though the Americans were the less successful; and that the real blame upon the English is that they used their allies in such a way that they were unable to restrain their savagery.

THE current number of *Mind* offers a sufficiently varied bill of fare. Nobody interested in things psychological or philosophical can fail to find something to his liking in a review which contains contributions from pens alike so able, and yet each so distinctive, as those of Prof. Bain, Prof. W. James, Dr. Maudsley, Mr. James Ward, and Mr. T. H. Bradley. The substantive articles are all good and worth reading, and these are supplemented by one or two excellent bits of "Discussion." Mr. Ward's reply to Mr. Bradley on the subtle point of the ultimate constituents of mind will delight anyone who likes the spectacle of a dialectic duel between two intellects trained in acute vision and in rapid and delicate movement. Nor should the reader fail to glance at the modest section of the review headed "Notes," where he will find recorded by the editor's pen a singularly curious instance of the temporary loss of memory resulting from an injury to the brain. Of the principal dishes it may suffice to say that Dr. Maudsley displays his customary pungency of manner and contempt for what, a little too flatteringly, he styles metaphysics, in his discourse on "The Physical Conditions of Consciousness"; Prof. W. James is as usual eager and brilliant, but perhaps just a shade too unmindful of the courtesy due to reputation, in recommending his new theory of space-perception; while Mr. J. M. Rigg, a newer name, proves himself an acute logician with no mean gift of utterance in a paper which criticises Mills' theory of causation, and contends for the necessity of hypothesis dealing with the ultra-phenomenal in all scientific induction.

THE original part of the October *Livre* contains two articles, the first of which is a little disappointing. It is by M. Drujon, and the subject is Peter Anthony Motteux. But on reading it, it turns out to be (and quite honestly pretends to be) nothing more than an adaptation of M. Van Laun's monograph, published in England some years ago. The second is by M. Victor Fournel, and is devoted to the tragic writers of France before Corneille, from Montchretien to Mairat. The author, whose competence for the subject is well-known, devotes himself chiefly to the later parts of his matter, that is to say to the early contemporaries of Corneille rather than to his forerunners. There are two full-page illustrations—one a bookbinding, the other a well-executed chromolithograph from Mostaert's interesting "Kitchen Interior" in the Brussels Musée.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

ANREP-ELMPT, R. Graf. *Reise um die Welt*. Leipzig: Gressner. 12 M.
BODENSTEDT, F. *Sakuntala*. Illustriert v. A. Zick. Leipzig: Titzel. 30 M.
CESNÀ, Amédée de. *Les Bourbons de France*. Paris: Gautier. 15 fr.

BOUCOURT, Journal des. T. 2. 1882-1885. Paris: Charpentier. 3 fr. 50 c.
 JAMETEL, M. Fêles: souvenirs de l'empire du milieu. Paris: Plon. 3 fr. 50 c.
 MAHRENHOLTZ, B. u. A. WÜNSCHE. Deutsche Dichter von Gottsched bis auf unsere Tage in Urtheilen zeitgenössischer und späterer deutscher Dichter. Leipzig: Brandstetter. 6 M.
 MARCHE, A. Luçon et Palaouan: six années de voyages aux Philippines. Paris: Hachette. 4 fr.
 PETIT DE JULLEVILLE, L. Les comédiens en France au moyen âge. 3 fr. 50 c. La comédie et les mœurs en France au moyen âge. 3 fr. 50 c. Paris: Cerf.
 PSEUDO-SHAKESPEARIAN PLAYS. IV. The Birth of Merlin. Halle: Niemeyer. 2 M.
 SANDRAU, Jules. Un début dans la magistrature. Paris: Calmann Lévy. 5 fr.

HISTORY, ETC.

BROC, Le Vicomte de. La France sous l'ancien régime: le Gouvernement et les Institutions. Paris: Plon. 7 fr. 50 c.
 DUQUET, A. Les grandes batailles de Metz, 19 Juillet—18 Août 1870. Paris: Charpentier. 3 fr. 50 c.
 FOUCAULT, F. Campagne de Prusse (1806), d'après les Archives de la Guerre. Jena. Paris: Berger: Levrault. 10 fr.
 GARDEN, le Comte de. Histoire générale des traités des paix etc. depuis la paix de Westphalie. T. 15. Paris: Le Poullet. 7 fr. 50 c.
 GROSS, V. La Tène, un oppidum helvète. Paris: Baillière. 8 fr.
 MAUR, H. C. Der praefectus fabrum. Halle: Niemeyer. 5 M.
 NAUM, J. Die Hügelgräber zwischen Ammer- u. Staffelsee. Stuttgart: Enke. 36 M.
 STIEVE, F. Wittelsbacher Briefe aus dem J. 1590 bis 1610. 2. Abthg. München: Franz. 3 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

ANKEL, O. Grundzüge der Landesnatur d. Westjordanlandes. Frankfurt-a.-M.: Jaeger. 3 M.
 CABEAU, L. La conscience psychologique et morale dans l'individu et dans l'histoire. Paris: Didier. 3 fr. 50 c.
 CLAU, C. Üb. Apsendes Lettreillid Edw. u. die Tanaiden. II. 12 M. Üb. Lernaescus Nematoxya Cla. u. die Familie der Philichthyden. Wien: Hölder. 6 M.
 DEVOLEZKY, R. Das Seitenorgan der Nemertinen. Wien: Hölder. 4 M. 80 Pf.
 ROSKOSCHNY, H. Die Wolga u. ihre Zuflüsse. Geschichte, Ethnographie, Hydro- u. Orographie nebst Mittheilgn. üb. das Klima d. Wolgagebietes. Leipzig: Gressner. 10 M.
 SNIEL, K. Vorlesungen üb. die Abstammung d. Menschen. Hrg. v. R. Seydel. Leipzig: Arnold. 2 M. 50 Pf.
 FERQUET, A., u. B. C. DAMIEN. La physi que expérimentale. 1^{re} Fasc. Paris: Hermann. 10 fr.

PHILOLOGY.

ODIN, A. Etude sur le verbe dans le patois de Bionay. Halle: Niemeyer. 1 M. 20 Pf.
 ROETTER, H. Die epische Kunst Heinrichs v. Veideke u. Hartmans v. Aue. Halle: Niemeyer. 5 M.
 TALBERT, F. De la prononciation en France au 16^e Siècle. Paris: Thorin. 3 fr.

CORRESPONDENCE.

THE WORD "MORT" IN SHAKSPEARE.

Cambridge: October 26, 1887.

When Leonatus is watching the conduct of Polixenes and Hermione, he begins to feel jealous, and breaks out:

"But to be paddling palms and pinching fingers,
 As now they are; and making practis'd smiles,
 As in a looking-glass; and then to sigh, as
 'twere

The mort o' the deer," &c.

"Winter's Tale," i. 2. 118.

The usual explanation of *mort* is not a little strange. Theobald has: "A lesson upon the horn at the death of the deer"; and even Dr. Schmidt has: "A flourish blown at the death of the deer." If this were right, no simile could be worse. We might as well liken the sound of weeping to the joyful shout of victory.

The fact is that *mort* just seems "death"; neither more nor less—"la mort, sans phrase." The sigh is that of the exhausted and dying deer; and the simile is natural and easy. The commentators wanted to air their learning, and Stevens quotes from Greene: "He that bloweth the *mort* before the death of the buck, may very well miss of his fees"; see this quotation, and another like it, duly entered in Nares. Again, Stevens refers us to the oldest copy of "Chevy Chase"—"The [they] blew a

mort uppon the bent"; and so, indeed, the line appears in Percy's *Reliques*.

I regret to say I have fallen into the trap myself. I have so printed the line in my *Specimens of English*, part iii., p. 63, l. 16. But I honestly collated the text with the MS., and duly made a note that the MS. reading is *mot*. And *mot* happens to be quite right. The careful Cotgrave duly explains the French *mot* as "the note winded by a huntsman on his horn," and it is the true and usual word. We have Chaucer's authority for it in the *Book of the Duchess*, l. 376. In the "Treatise on Venery," by Twety, printed in *Reliquiae Antiquae*, i. 153, we read: "And whan the hert is take, ye shal blowe foure *motys*." It is clear that the phrase "to blow a mot" was turned into "to blow a *mort*" by that powerful corrupter of language, popular etymology; and we may allow that the change is highly ingenious, with just that ingenuity which the populace so unthinkingly admires.

Finally, the *Mort d'Arthure* simply means "the death of Arthur." Let us be thankful that it has not been explained to mean "a lesson upon the horn at the death of Arthur."

WALTER W. SKEAT.

ISIS—THAMES—OXFORD.

Oxford: Oct. 24, 1887.

It seems possible to illustrate and combine, though with some modifications, what has been recently suggested as to these names by correspondents of the ACADEMY.

Mr. Hall follows Leland in thinking that "Isis" and "Och" represent the Celtic "is" and "uch" (low and high), and this suits the circumstances well. The two streams belong, so to speak, to the same country-side, and are likely enough to have been distinguished in a primitive fashion by calling one "the high" as being nearer the downs, and the other "the low" (Isa), as being farther from them. Other rivers running in pairs are not unfrequently distinguished from one another by names of similar origin: thus "Isara" (or Isa), the Oise, is contrasted with "Auxona," the Aisne. It is universally admitted that "Isara" is from *is*; as for "Auxona," it is clear, from the Spanish Uxama (Osma), and many like names, that *uch* was pronounced "uchs"; and the diphthong in the first syllable is, perhaps, due to the habit of writing "a-uch" for "uch" (Zeuss, *Gramm. Celt.*, p. 673). That the river really was "Auxona" rather than "Axona" may be inferred from the towns of "Auxena" and "Axuena" on its banks. In exactly the same way the Bavarian Iser contrasts with the Oenus (Inn). The latter name, in its Roman form, seems already to have been softened into a form like "Aisne"; indeed, that the first syllable had a *i* is clear from the transliteration of "Oeniatina" ("the country of the Oeniates") into the modern "Engadine." So, again, we find that the two great branches of the Lower Rhine were called "Vacalis" and "Isala" (Waal and Yssel). The names are clearly from *uchel*, "high," and *isel*, "low." As to the former, Zeuss quotes at p. 100 an Armorican *vhe*! = the weaker form *uhel*; the existence of this, perhaps, shows why the name is also written "Vahalis." Sometimes it seems to have been thought enough to describe one of the two rivers in this way. Thus, the Provençal Isere (Isara) and the Rhone were considered, as Polybius and Livy tell us, to be the boundaries of the so-called "Insula" between them; but, so far as we know, the name "Rhodanus" was not superseded during its companionship with the Isere by any other meaning "high."

As to "Thames," authorities seem fairly agreed in supposing its first syllable to be a form (probably earlier) of the Welsh *taf* ("ex-

panded" or "an expanse"). But, then, the question rises, What is extended? Is it the river or the country on its banks? Are we to look in "Tamesis" for the sense "broad river" or for that of the plain? Ferguson and Mone are inclined to make it a shortened form of *taf-isag* (expanded water), and they quote "Tabuda" (the Scheldt) in defence of their position. It seems, however, more likely that "Tamesis" = *taf-isa*, the "low plain," the Thames valley being thus described from a Welshman's higher point of observation. In exactly the same way the Gauls of the Lower Danube called their river "Ister," that is, *is-tir*, the "low land." "Taf-is" would also account for the "Temes" on which Temesvar stands; its ancient name of "Tibiscus" differed only in being = *taf-isach*. *Ach* is the regular comparative suffix in Welsh, though *isach* is now disused. Compare, however, the Tirolese "Eisach," anciently "Isarus," and another river called "Isaca," on the low part of the Dorsetshire coast; there is no reason to alter this last to "Isca." The Brutian "Temesa" or "Tempsa," again, seems one of a small nest of Celtic names near the strait of Messina;* and the situation of the town on a low plain of some extent is in favour of its being cognate to "Thames." The uncompounded *taf*, plural *teiflon*, seems to appear in the Galatian "Tavium," as well as in the Taff, Tay, and other rivers at home. With *taf-isa* is contrasted, as we might expect, *taf-uch*. Thus the "high-plain" of the river Olti, near Kars, which comes out so strikingly in Kiepert's map of Armenia, was the country of the "Taochi"; it is even now called "Taos," and the *f* is preserved in "Tawniskar," a place on its banks. Indeed, the geography of the Galatic region of Asia is not a little helpful to our enquiry, seeing that in the river "Iris" and in "Themiscyra" we probably have "Isis" and "Thames" over again, the name of the town and district meaning "the coast (*cwr*) of the low plain (*tafisa* or *tamisa*)."

The question as to the meaning of "Oxford" is somewhat more difficult. To answer it satisfactorily, we must, of course, try to account for all the most authentic forms of the name. These are "Uxanaford," "Uxeneford," and "Orsnaforda." The last, as Mr. Hall tells us, having in its favour the strong evidence of Alfred's coinage, the others being respectively in the Saxon Chronicle and in Domesday Book. For the two first we must, doubtless, have recourse to *uch*, but this time as a preposition governing *an* or *en*, the definite article, and *fordh*, which means "a road," and is not in any Celtic language a synonym of *rhod* or *rith* ("a ford"). Hence "uchanfordh" (or Uchenford) means "On the Road"; the mode of naming being that which we have in "Strasburg" or "Chester-le-Street," and the omission of any word equivalent to "town," being like the use of "ad Pontes," "ad Fines," "ad Ansam," for the names of stations. Compare, also, "Anderida," explained by Zeuss as = *ind-rith* (the passage), and such modern names as "Ardrossan" ("at the ferry"—*dros* = *tros* = *trans*).

Of course the probability of this derivation will be strengthened if "Orsnaford(ae)" is found to have the same meaning. And this is, in fact, the case; for it differs from Uchenford only in writing *guor* (*guér*) in its common abridged form *or*, instead of its synonym *uch*. Zeuss (p. 629) shows by several quotations that the preposition in the form *for*, when com-

* Such are the very un-Italic sounding "Clampetia" (Welsh *clamp*, a mass or lump) and Cape Caenys (*cean-is*, the low head). Above all, we may surely trace the Welsh *chwyrfu* ("to whirl") and *chwyrhad* ("a whirl") in "Charybdis." The transliteration is in this last most instructive, and deserves a paper to itself.

bined with the article *na*, becomes *forsna*; dropping the first letter of this, or of the corresponding *guorsna*, we have the *Orsna* which is required.

There remains only the question proposed by Mr. J. G. Evans, why, if the name of Oxford was originally Celtic, it should have been newly translated (so early as the twelfth century) into the Welsh "Rhyd-uchain" (Zeuss "rytychen") "the ford of oxen." It might be enough to say that by that time "Oxenford" must have assumed status as a "Saxon word," and that its ever having expressed anything but what it now seemed to mean must almost necessarily have been forgotten. Hence the Welsh (or, rather, some Welshman of more or less influence) thought that, if expressed in his own language, the name should have *rhyd* instead of *ford*. And, moreover, "Uch(s)na" would come as fatally near in spelling to the Welsh *getain* as "Oxen" did in sense. Besides this, the translator would get the elements of his compound in the right order, instead of beginning with the awkward plural. And, finally, he would prove, to the satisfaction of his own people, and in vindication of ancient British rights, that "Oxford," like many other Saxon names, was nothing but a verbal translation of a "Rytychen" originally Welsh. It is said that the actual London was recently "made Welsh again" (by waving a sword and other ceremonies) in order to make it possible to hold the last Eisteddfod there. The same spirit might lead Welshmen long ago to reconquer an Anglicised name.

CHARLES E. MOBERLY.

"CAVE IN."

London: Oct. 24, 1887.

Mr. Mayhew has changed his line of objection to our derivation. He no longer relies on De Vries, and only asks that I would "be kind enough" to tell him what is the force of the preposition *in* on the supposition that the expression had its origin in the figure of a cow dropping a calf. In that case, he says, one would expect some such preposition as *out* or *off* rather than *in*.

Well, I suppose that the force of the preposition *in* "calve in" is pretty much the same as in "cave in" (from the notion of the hollowing out of the bank) or "fall in." It seems to indicate motion towards the speaker. When Mr. Peacock's "bankers" saw signs of the cutting "calving in" upon them, they exclaimed, "Here is a calf a-coming," and they jumped out of the way of it. But Mr. Mayhew will find that the prepositions "out" and "off," which seem to him more appropriate for the expression, are, in fact, used in composition with the Dutch *kalven* to signify the same thing. De Bo gives *uitkalven* synonymous with *inkalven*, rendering them both by the French *s'ébouler*, "to fall crumbling down"; while Mr. Mayhew himself cites *afkalven*, "to break away, to fall away, used often of the falling away of embankments." The choice of the preposition would depend upon the point of view from which the speaker contemplated the phenomenon. It so happens that expressions corresponding to the Dutch *uitkalven* and *afkalven* have not been developed in English.

The considerations which make us regard the form "calve in" as the original are, for one thing, that it is the earliest historically known to us, and is still in current use in Lincolnshire, where, as it appears from Mr. Peacock's anecdote, the figurative nature of the expression is distinctly understood. Then the correspondence with the Dutch *inkalven* shows that "calve in" cannot be a corruption of "cave in," to which there is no corresponding form in Dutch; while the corruption in the opposite direction, from "calve" to "cave," is easily understood.

H. WEDGWOOD.

THE ETYMOLOGY OF "EMBELIF."

Melbourne, Victoria: Sept. 10, 1887.

In a recent letter to the ACADEMY (October 8) I proposed an etymology for Chaucer's word *embelif*, which was based on the assumption that Old French *belic* or *belif* was derived from Latin *obliquus*.

This derivation is established almost beyond question by an analogous word *belongue* (presumably the feminine of *belong*) which occurs in the *Roman de la Rose*:

"Autre [miréor] font diverses ymages
Aparoir en divers estages,
Droites, *belongues*, et enverses,
Par composicions diverses."—vv. 18370-18373.

If it be admitted, as it assuredly must, that *belong* comes from Latin *oblongus*, there need be no further hesitation about accepting the derivation of *belic* from Latin *obliquus*.

PAGET TOYNBEE.

[See the note in the ACADEMY of October 8, where *belong*=*oblongus* is quoted.—ED.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 31, 8 p.m. Royal Academy: "The Muscles of the Human Body," ILL. by Prof. John Marshall.
TUESDAY, Nov. 1, 8 p.m. Ethical Archaeology: "The Tombs at Aswan, excavated by Sir F. W. Grenfell," by Mr. E. A. Wallis Budge; "A Papyrus in the British Museum recording an Egyptian Oracle," by Dr. W. Pleyte; "Histoire des deux Filles de l'Empereur Zénan (in Coptic)," by Prof. Amélineau.

THURSDAY, Nov. 3, 8 p.m. Chemical: "The Atomic Weight of Gold," by Prof. Thorpe and Mr. A. P. Laurie; "The Interaction of Zinc and Sulphuric Acid," by Messrs. M. M. Pattison Muir and R. H. Adie; "Safely Taps," by Mr. W. A. Shenstone; "Guthrie's Compound of Amylene with Nitric Peroxide," by Dr. A. K. Miller; "The Dehydration of Metallic Hydroxides by Heat, with special Reference to the Polymerisation of the Oxides and to the Periodic Law," by Dr. Carnelley and Dr. J. Walker.
8 p.m. Linnean: "Scars on Stem of *Dammara robusta*," by Mr. S. G. Shattock; "Pennatulida of Mergui Archipelago," by Prof. A. Milne Marshall; "Ferns of Northern India," by Messrs. J. G. Baker and C. B. Clarke.

8 p.m. Archaeological Institute: "The Work of the Egypt Exploration Fund in the Spring of 1887," by Mr. F. L. S. Griffith; "Antiquities in Brittany lately visited by the Archaeological Institute," by Mr. Herbert Jones.

FRIDAY, Nov. 4, 8 p.m. Royal Academy: "The Muscles of the Human Body," ILL. by Prof. John Marshall.
8 p.m. Geologists' Association: Presidential Address, "Fifty Years' Progress in British Geology," by Mr. F. W. Rudler.

8 p.m. Philological: "Notes on English Etymologies," by Prof. Skeat.

SCIENCE.

FICK'S RECONSTRUCTION OF HESIOD.

Hesiods Gedichte. By August Fick. (Göttingen: Vandenhoeck & Ruprecht.)

HOMER and Hesiod were the two names around which gathered the traditions of the earliest literature of cultivated Greece; and Prof. Fick's successful restoration of the original Homer would, therefore, have been incomplete without a restoration of the original Hesiod. If his view of the history of the Homeric text be correct, it follows that the Hesiodic text also must reveal the same history, when properly questioned. An examination of the Hesiodic poems ought not only to determine the origin and date of the various elements out of which they have arisen, but also to verify and illustrate the method employed by the critic.

The problems presented by the text of Hesiod are simpler than those presented by the text of Homer. They have accordingly yielded with greater facility to the magic wand of comparative philology, knowledge of the Greek dialects, and good commonsense, of which Prof. Fick is master. Without committing myself to the acceptance of all his conclusions, some of which seem a little

too fine-drawn, I must acknowledge that his arguments and results appear to me for the most part to be convincing. Though much, doubtless, remains to be done before all the details are finally settled, the broad lines have been drawn along which the future criticism of the Hesiodic poems must move. The genuine Hesiod has been separated from later accretions, and his original text has been restored.

Fick shows that the genuine "Theogony," the date of which may be placed at the earliest about 675 B.C., was composed in the sacred dialect of Delphi, while the genuine "Works" were written in the Aeolic of Kymē. With the latter have been bound up three originally different poems, "The Five Ages of the World," "The Poem on Justice and Wrong," and a sort of alphabetic list of agricultural aphorisms. Fick ingeniously endeavours to prove that the "Works" were composed after the "Theogony," and suggests that the order of the Hesiodic poems should be: (1) the "Poem on Justice," (2) the "Five Ages," (3) the "Theogony," and (4) the "Works." These have formed the nucleus of a large mass of post-Hesiodic matter—the two introductions to the "Theogony," the description of Hades "in the mixed epic dialect," and, therefore, later than 540 B.C., and the Peasants' Calendar in "Works and Days," (vv. 448-616), which is also later than that date. The whole was subsequently redacted with various additions and interpolations in the Ionic dialect, the redactor being, according to Fick, Kerkops of Miletos, an Orphic and Pythagorean. The same fate has thus befallen the Hesiodic poems as has befallen the *Iliad* and *Odyssey*, the original text of each having been Ionicised about the time of the Ionic revolt.

But Prof. Fick does not stop here. He believes he has made a discovery which will materially affect the future criticism of the epic poetry of Ancient Greece. This is the fact that the earlier compositions which enter into the Hesiodic poems all consist of a definite number of lines, the lines in each case being subdivided according to a fixed numerical system. Thus the genuine "Theogony" was divided into three songs or books, each of which contains 144 lines, subdivided again into four parts, the number of lines in each part being a multiple of 18. With great ingenuity and considerable success Fick has traced the existence of a similar numerical system throughout the compositions which form the pre-Ionic portion of the Hesiodic poems. Once convinced of the existence in Hesiod of this regular system of numerically corresponding lines, which answers to the regular system of measured feet in the lines themselves, he has transferred his researches to Homer, and has found the same system prevailing there also. By the rejection of interpolations and the assumption, now and then, of the loss of portions of the text, he points out that each of the older constituents of the Homeric poems—the "Mesis," the "Oitos," the old "Nostos," &c.—is based on a particular cipher, multiples of which determine the number of lines in the work itself as well as in its several parts. I confess that Fick's conclusions upon this point in regard to Homer seem to me to require more revision than his conclusions in

regard to Hesiod. To decide what is and what is not an interpolation is frequently a matter of individual taste, and the question sometimes arises why the critic should correct a linguistic error of the Ionicised text in one case and refuse to do so in another.

At the end of the volume Prof. Fick sums up the results he has arrived at as to the history of the Homeric poems. The invention of the hexameter and the division of a poem into a regular number of lines were due to the Pierians of Olympos, whose labours were inherited by the Aeolic school of Asia Minor. To the latter belong the "Menis" or "Akhilleis" (about 730 B.C.), the old "Nostos" of the *Odyssey* (about 710 B.C.), and the enlargement of the "Menis" (about 700 B.C.), as well as the "Little Iliad" (600 B.C.). A Kretan school had already come into existence, producing books xiv.—xvi. of the *Iliad*, as well as the "Tisis" and the "Telemachy," the latter pre-supposing a knowledge of the Aethiopis of Arktinos (660 B.C.). A poet of Myrinna transferred the epic to Kypros, and there composed the "Oitos, or Doom of Troy" (about 680 B.C.), which was followed by the "Kypris" and the "Hymn to Aphrodite," and about 600 B.C. by the amalgamation of the "Menis" and "Oitos" into a single whole. The later "Nostos" appears to have arisen in Teos, where it absorbed the legend of the Argonauts; while the Dorians of Rhodes contributed their share to Homeric verse in the episode of Tlepolemos (*Il.* v.). After 540 B.C. the old epic was transferred to Ionia, and finally, about 504 B.C., the *Iliad* and *Odyssey* were thrown into their present shape by Kynaithos of Khios, and the poems of Hesiod by Kerkops of Miletos. Our text, however, goes back, not to the original Ionic redaction, but to an Attic redaction, like the second "Nekyia" in the last book of the *Odyssey*. It was, in fact, written in the old Attic alphabet, and we need not be surprised, therefore, if it is full of Attic forms.

From these last words it will be seen that Prof. Fick has come to substantially the same conclusion as Dr. Paley. Both would refer the existing text of Homer to Attica, the only difference between them being that, whereas Fick ascribes the Attic recension to about 490 B.C., Paley would bring down the date some fifty years later. That he is justified in doing so he has shown by the evidence of Greek literature. Before the time of Plato there is no provable trace of acquaintance with our present text on the part of any Greek writer.

I have left myself but little space for any criticisms of my own. There is one point, however, on which Fick's conclusions need correction. This is where they depend on the date of the Kimmerian invasion of Lydia and Aeolis. Fick adopts the old chronology, and, accordingly, places the migration of Hesiod from Kymē about 690 B.C., and that of the author of the "Oitos" about 680 B.C. The Assyrian inscriptions, however, have shown that the Kimmerians could not have made their way to the western shores of Asia Minor before 670 B.C., so that if the migrations of Hesiod and the author of the "Oitos" were occasioned by the Kimmerian inroad the dates assigned to their migrations must be slightly changed.

There is yet another point to which I would draw attention. The cosmological system of the genuine "Theogony" is not only of Babylonian origin, but has been modified by Phoenicians in its passage to Greece. How such a cosmology could have become known at Delphi in the seventh century before our era, or how it could have been embodied in verse by an emigrant from Kymē whose muse was otherwise occupied by agriculture and shipbuilding, are questions which I must leave to others to answer.

A. H. SAYCE.

SOME BOOKS ON CHEMISTRY.

Exercises in Quantitative Chemical Analysis. By W. Dittmar. (Dublin: Hodge & Co.) Every page of this volume reveals the practical acquaintance of the author with the methods which he describes. The collection of examples is rather miscellaneous and very far from complete, while the arrangement or succession of the exercises is by no means systematic. But Prof. Dittmar's object has been to present a sufficient number and variety of typical examples for chemical drill in the quantitative laboratory rather than to produce an exhaustive treatise. There are two features of the work before us to which special attention should be called. We refer to the number of cases in which improved and new processes and apparatus have been introduced by the author; and to the very great care which he has taken, in many instances by means of original work, to secure correct data and formulae for the numerous calculations involved. We should add that a considerable part of the volume is devoted to gas-analysis, the apparatus employed in the several operations being fully illustrated by woodcuts. The only serious fault we have to find with Prof. Dittmar is his attribution to Bunsen (p. 34) of the pump invented by Dr. H. Sprengel. The time had gone by, we hoped, when this injustice was possible. A few odd words and expressions (such as "had the kindness of designing for him," p. 95; "in the heat," p. 109) are of no importance. The volume has been brought out in an admirable form and at a moderate price.

The Owens College Course of Practical Organic Chemistry. By J. B. Cohen. (Macmillan.) Dr. Cohen describes the preparation of eighty-seven organic bodies in this admirably planned series of laboratory lessons. The directions are clear and concise, while the illustrative woodcuts adequately represent the form and disposition of the apparatus required in the several operations. An introductory chapter gives the preparation of pure alcohol, ether, and benzene, and includes accounts of the method of fractional distillation and of the determination of boiling-points. Besides foot-notes, there are several pages of explanatory observations on the chief re-actions described in the body of the work. This course of lessons will be found very useful in laboratories where advanced organic chemistry is taught. We know of no volume of similar scope.

Agriculture in some of its Relations with Chemistry. By F. H. Storer. (Sampson Low.) We have here two goodly volumes, together extending to more than 1,000 pages, and mainly occupied with the applications of chemical science to the art of agriculture. The subjects discussed are treated in forty chapters, which contain the substance of the lectures which the author has been in the habit of delivering at the Bussey Institution of Harvard University, Massachusetts. There is some lack of system in the arrangement of the abundant material which Mr. Storer has here gathered together. And there is one most

important section of his subject which the author has ignored. He says practically nothing as to the composition and the rational employment in cattle-feeding of the various kinds of food produced on the farm. One looks in vain even for a single analysis of wheat, oats, maize, or clover. It is obvious that Mr. Storer's book, whatever may be its merits (and they are incontestable), will not by itself suffice for the needs of the student of agricultural chemistry.

Handwörterbuch der Chemie. Herausgegeben von Dr. A. Ladenburg. (Breslau: Trewendt.) The fifth volume of this important chemical dictionary (the work was commenced in 1882) is now nearly completed, and brings us as far as the letter I. The chief articles comprised in the 384 pages before us are "Harnsäuregruppe," "Harnstoff," "Harze," "Hexylverbindungen," "Hydrazine," "Indigogruppe," "Indium," "Jod," "Iridium," and "Isomerie." With the single exception of the paper on "Resins," the descriptions are eminently satisfactory, while due attention is given to theoretical considerations. If we may judge from the account of the manufacture, assay, and applications of indigo, the technological aspect of the substances described is regarded by Dr. Ladenburg as of secondary importance. The list of papers with which each article begins is a remarkable feature of the work. Thus, in the article on the "Uric Acid Group," with which this fifth volume opens, the bibliography includes no less than 439 separate and numbered references to the periodicals or other chemical works in which memoirs on the subject have appeared.

CORRESPONDENCE.

MR. A. SIDGWICK'S EDITION OF THE "EUMENIDES."

Bournemouth: Oct. 23, 1887.

It appears to me that the demand for small and low-priced manuals of classical texts is introducing the practice of compilation which it is not always easy to distinguish from plagiarism. An editor who takes the material of his notes, and most, or even many, of his references unacknowledged from larger works, which perhaps represent the labour of a life-time, makes a good show of scholarship; and those who use his books may not know to what extent he is shining in borrowed plumes. Now, without doubt, learning and scholarship and their results, once published, become common property, and every one has a legal right to make full use of them; still, I think that when an editor draws largely on the labours of another he should briefly acknowledge his obligations, and not conceal them, much less so dress up his notes as practically, and even ostentatiously, to ignore them.

These remarks are suggested by the school-edition of the *Eumenides* just issued by the Delegates of the Clarendon Press, bearing on its title the well-known name of Mr. A. Sidgwick, M.A., Fellow and Tutor of Corpus Christi College, Oxford. On reading his notes I felt that I was virtually reading my own commentary in a new dress, and I thought that some notice of this "indebtedness" would be given in the preface. But, no! All that the author does is to name six editions, one of them mine, which he has "studied most carefully," and of these six he gives the chief praise to Wecklein.

There is nothing in his text materially differing from mine, except that here and there he has adopted a reading which I had deliberately rejected. But I wish to point out, by one or two brief examples, the principle on which, as it seems to me, these notes are compiled.

On 467 my note is this (on *πράγας ἐν σοὶ πανταχῇ*): "However I may have fared, I shall be content—So *Antig.* 634, *ἢ σοὶ μὲν ἡμεῖς παν-*

ταχὴ δρῶντες φίλοι," &c. Mr. Sidgwick's note is, "idiomatic use for 'howsoever I fare.' So *Antig.* 634."

On 599 (πέπεισθι) I write: "A form of reduplicated aorist with a termination like *ἔνωχθι*, *Chō.* 759, *κέκραχθι*, *Acharn.* 335, and the Homeric *κέκλυθι*, *τέτλαθι*, *δεῖδθι*." Mr. Sidgwick: "The form somewhat resembles the epic *κέκλυθι*, *τέτλαθι*, and *κέκραχθι* (*Ach.* 335)."

On 903 (νίκης μὴ κακῆς ἐπίσκοπα) my note is: "Such prayers as have for their aim a not dishonourable victory.—*Chō.* 126, *Ajac.* 976." Mr. Sidgwick: "Such as hath regard to no dishonourable victory. The word is similarly used *Chō.* 126, *Aias*, 976."

On 697 (περιστέλλουσι) I remark that the verb means "to wrap about one," "maintain," and that the poet is taking the middle part between the parties of Cimon and Pericles. Mr. Sidgwick translates accordingly, "wrapping round," "maintaining"; adding that "Aeschylus protests against the despot and anarchy."

No one who examines this manual can for a moment doubt that my notes have been rather largely drawn upon without acknowledgment. Indeed, I seem to see some disposition, as if to throw the student off his guard, to disparage my well-considered criticism of the text. Thus, in 631, where I now propose to read (in place of ἀπὸ and τὰ πλείστα) τὰπὸ στρατείας γὰρ νυν ἡμοληκότες κάλλισθ' αἰνέουσιν εὐφροσύνῃ δαδευμένην, "receiving him with genial praises for having so excellently conducted (made his trade of) the affairs of the army," Mr. Sidgwick, rejecting my emendation αἰνέουσιν for αἰνέον (confirmed as it is by *alvein* in *Agam.* 917), merely says that αἰνέουσιν is "harsh in itself (!), and leaves ἡμοληκότες untranslatable."

In 220, where I retain τὸ μὴ γενέσθαι, with abundant references to prove that γίγνεται with an infinitive is perfectly good Greek and good sense too, he dogmatically asserts that τὸ μὴ γενέσθαι "must be wrong," and reads γίνεσθαι, which, he says, "it is not a great stretch to use for 'to get payment.'"

When an old hand at editing is told by a much younger scholar that "he must be wrong," he is apt to ask if the objector has considered the matter in all its bearings. However, my present object is merely to suggest, in a general way, that a somewhat extensive obligation to the notes of another should, in literary fairness and courtesy, be in some form specially acknowledged. I would not willingly do the least injustice to the independent thought shown in this work; but I think "appropriation" should have certain recognised limits.

F. A. PALEY.

SCIENCE NOTES.

At the annual meeting of the Mathematical Society, to be held on Wednesday, November 10, it is proposed to present to Prof. Sylvester the De Morgan Memorial Medal, which was awarded to him by the Council in June last. The retiring members of the Council are Prof. Cayley and Mr. J. M. Hill. Mr. A. Buchheim and Dr. J. Larmor have been nominated to fill the vacancies for the ensuing session.

The opening meeting of the new session of the Geologists' Association will be held on Friday next, November 4, at 8 p.m., in the library of University College, London, when the president, Mr. F. W. Rudler, will deliver an address on "Fifty Years' Progress in British Geology."

AMONG the papers in the November number of the *Journal of the Anthropological Institute*—which appears this quarter rather earlier than usual—may be specially mentioned Capt. Conder's communication on "Hittite Ethnology," and Mr. Gomme's paper on the

"Primitive Human Horde." Dr. George Harley compares the recuperative bodily power of man in a rude state with that in a highly civilised condition; Lord Ducie describes some curious "Hagstones"; Mr. Reed, of the British Museum, writes on some stone spinning tops from New Guinea; Lieut. Elton communicates interesting notes on the Solomon Islanders; and Mr. Wallach has something to say about the Guanchos.

PROF. LEPSIUS, of Darmstadt, has written the first part of a treatise, entitled, *Geologie von Deutschland*, which promises to be, when completed, a very convenient work of reference. It forms the introductory volume of a series of "Handbücher zur deutschen Landes und Volkskunde," to be published by the "Central-kommission für wissenschaftliche Landeskunde von Deutschland." Dr. Lepsius's instalment deals with the structure of the western part of Germany, and is accompanied by a neatly coloured geological map.

PHILOLOGY NOTES.

A NEW attempt at Oriental bibliography is to be made in Germany, in continuation of the *Bibliotheca Orientalis* of Friederici (1876 to 1883) and the *Literaturblatt für Orientalische Philologie* (which closed with last year). It will be under the general editorship of Prof. August Müller, of Königsberg, assisted by a numerous staff; and it will be published by Reuther, of Berlin.

The Old Irish Glosses at Würzburg and Carlsruhe, edited with a Translation and Glossarial Index by Whitley Stokes, is the title of a volume which has just been published by the London Philological Society (Trübner). This part, which consists of 352 pages octavo, contains only the glosses and translation; so the Glossarial Index is still to appear. The glosses are found, we are told, in four Latin MSS. of the ninth century; and those in three of them have already been published by Zimmer, but "so incompletely and inaccurately," so Mr. Stokes thinks, "as to render a revised edition desirable." Moreover, Zimmer's edition, unless we are mistaken, contains no translation.

THE China branch of the Royal Asiatic Society is doing most useful work, and its *Journal* (Trübner) invariably contains articles of importance and interest. The present number is no exception to this rule. It opens with an article on the family names of China, by Mr. Giles, in which the origin of each name is given so far as is possible. In some cases the record goes back to the time of Yü (2205-2197 B.C.) and many of the entries contain matter of great ethnological interest. The second article is on the "Manchu Relations with Tibet," by Mr. E. H. Parker. This is evidently a translation, though we are not told of what work it is a version. At all events it will be gratefully received by Mr. Robert Gordon and the geographers who follow him, since it states in the most unequivocal terms that the Yarusangpu is an upper portion of the Irrawaddy. A justly appreciative notice of the life and labours of the late Alexander Wylie follows, and is succeeded by some reviews; in one of which Mr. Giles, in the spirit of a lenient fellow-worker, criticises Dr. Legge's edition of *Fahien's travels*. The number concludes with a paper on Corea read before the society by Mr. Carles, and the council's report.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, Oct. 1.)

JOHN TAYLOR, Esq., president, in the chair.—At this meeting, the first of the thirteenth session, Mr. Taylor, the outgoing president, gave an address on

"The Positive Evidence that Shakspeare wrote his own Plays." Mr. Taylor reviewed the contemporary allusions to Shakspeare, beginning with Greene and Chettle, and others, going on to Meres in 1598, and to many in the Reign of James I. With reference to the alleged authorship of Bacon, it was impossible to believe that the author of the *Novum Organon* could have written "The Merry Wives of Windsor." Bacon's genius was analytic; Shakspeare's was sympathetic. Commentators agree that the author of the plays was altogether ignorant of the Greek language. Bacon's writings are saturated with Greek learning. The classical errors of name and characteristic which exist in the plays would have been impossible to Bacon. The first collected edition of the plays was published seven years after Shakspeare's death by Heminge and Condell, his personal friends, whose expressions in the dedication are so genuine that they must be accepted as trustworthy, and the idea of fraud must be completely set aside. Much other contemporary evidence was brought forward, all regarding Shakspeare as the unquestioned author of the plays. The parallelisms by which Mrs. Henry Pott seeks to support the theory would be fatal to the cause, so weak and strained are they. Many of these were cited in detail, and the Warwickshire allusions in the plays brought forward.—Mrs. C. I. Spencer was elected president for the session, when the following are to be considered: "The Taming of the Shrew," "Every Man in His Humour," "The Merry Wives of Windsor," "Thomas, Lord Cromwell," "Much Ado about Nothing," "Antonio and Mellida," Poems and Sonnets, "Antonio's Revenge." The hon. secretary (9 Gordon Road, Clifton, Bristol) will be grateful for any magazine articles, newspaper scraps, or anything else to add to the society's library.

(Saturday, Oct. 22.)

Mrs. C. I. SPENCER, president, in the chair.—"The Taming of the Shrew" was the play for consideration. A paper by Miss Louisa Mary Davies was read, entitled "A Ten Minutes' Twitter on Two Tender Topics." Miss Davies thought Katharina had been unfairly dealt with by author and critic. Her temperament had been misjudged by the terms applied to her from the beginning. She suffered from contact with her sister's lymphatic mood. A superhuman meekness places ordinary mortals at a horrible disadvantage. No lady of birth and education could patiently submit to such a wooing as that with which Petruchio opens his suit; and the systematic course of insult, mockery, and starvation to which he afterwards subjects her would not in real life attain the result given in the play, for since the world began no man ever won his wife's loving submission by treating her like a dangerous wild beast.—Mr. P. A. Daniel's "Time Analysis" of the play was read, and also a part of Mr. Albert R. Frey's recent paper on "The Taming of a Shrew," and "The Taming of the Shrew."

HELLENIC SOCIETY.—(Thursday, Oct. 20.)

E. MAUNDE THOMPSON, Esq., vice-president, in the chair.—A paper was read by Mr. A. S. Murray on "Two Vases from Cyprus, now in the British Museum." These were recently found on the site of the ancient Marion and were clearly of Athenian manufacture. The first was an alabaster with female figures drawn in fine black lines on a creamy surface. It bore the signature of Pasiades, a painter not previously known. The second vase was an Athenian lekythos, with red figures on a black ground, but with accessories of white colour and gilding. The subject was Oedipus putting an end to the Sphinx, and the figures represented were Oedipus, the Sphinx, Athena, Apollo, Kaator, Polydeukes, and Aeneas—the three last named being subordinate and possibly typical of Oedipus's companions and helpmates. Mr. Murray fixed the date of the vase at about 370 B.C.—Mr. Cecil Smith urged the undertaking of further excavations in Cyprus, when such Athenian vases were beginning to be found there.—After further remarks by Mr. Watkins Lloyd and Mr. Thacker Clarke, an abstract was read of a paper by Mr. E. L. Hicks, on a Thasian decree found last year by Mr. Bent. Mr. Hicks considered the decree to refer to the revolution at Thasos in 411 B.C. described by Thucydides.

(viii., 64). The full text, with Mr. Hicks's restoration and commentary, will appear in the next number of the *Journal of Hellenic Studies*.—Mr. Bent gave an account of the finding of the stone.—Mr. Cope Whitehouse exhibited a fragment of an uncial MS. of Demosthenes found in the Fayoum, and dwelt upon the importance of investigating the district thoroughly before it was injured by irrigation works.

NEW SHAKSPEARE SOCIETY.—(Friday, Oct. 21.)

DR. F. J. FURNIVALL, director, in the chair.—The chairman read a paper on "Henley-in-Arden, Stratford-on-Avon—Shakspeare's Country," being notes on his recent stay in Henley-in-Arden, and visits thence to Temple Grafton, Bidford, Peckworth, Marston, Wixford, Stratford, and Kenilworth, where he was enabled, by the assistance of Dr. Atkinson, to get an idea of the place as it was before its destruction in the Civil Wars, and which the exhibition of contemporary prints, &c., helped the meeting to realise.—Mr. S. Lee (hon. treas.) read a paper by the Rev. H. C. Beeching, entitled "Notes on certain Criticisms on the 'Merchant of Venice,'" dealing first with the *a priori* criticisms of Gervinus, and his theory of the play as "the relation of man to property," which did not stand careful comparison with the facts, being subtle enough, but hopelessly wrong. Mr. Beeching then dealt with Prof. Dowden's theory of Antonio's melancholy, which he was quite unable to accept; and passed on to Mr. R. G. Moulton's study of Shakspeare's dramatic art in the play, where Mr. Moulton appeared to be in error in his account of the materials of the play—in speaking, for instance, of two stories, the "Cruel Jew," and the "Heiress and the Caskets," and placing them in apposition, whereas there was no story of the "Heiress and the Caskets"; and in his character of Antonio, and other points.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Dalmatia, the Quarnero, and Istria, with Cetigne in Montenegro and the Island of Grado. By T. G. Jackson. In 3 vols. (Oxford: Clarendon Press.)

MR. JACKSON has conferred a great boon upon all who are interested in early Christian architecture by the publication of these valuable and charming volumes. The districts into which his architectural investigations carried him are evidently not well adapted for the visit of an ordinary tourist; and readers who enjoy the fruit of the accomplished author's labour feel a reposeful and grateful sense of the discomforts which he has endured on their behalf and has described so pleasantly.

The history of the country on the east side of the Adriatic is, comparatively speaking, little known. Mr. Jackson has taken great pains to elucidate it by reference to original authorities. Nearly half of his first volume is devoted to the general history of Dalmatia, tracing it through the Romans, Byzantines, Huns, Venetians, Turks, and Austrians. In the earlier parts of the history he has fallen somewhat into the style of Gibbon, while "vanished Promona" and "Roman Narona" show that he has also sat at the feet of a more recent master. In addition to this general view of the history, which to some extent gives the impression of overcrowding, Mr. Jackson prefaces his visit to each place of importance by a little *résumé* of its story; and these parts of his book are interesting and useful, not infrequently having a direct

bearing on the architectural details which follow. In many cases the narrative has a special interest for the present generation, which has witnessed stirring events in those regions. Some readers will learn for the first time that the present gallant Prince of Montenegro represents a hereditary line (from uncle to nephew) of archiepiscopal princes, his uncle and predecessor being the first of the family to decline to take orders.

Everyone will naturally turn to Spalato first, for it seems to be allowed on all sides that under the hands of Diocletian's Greek architect the germs of the post-classical styles of architecture were laid there.

"The palace of Spalato marks the era when the old art died in giving birth to the new. The date of Diocletian's building is from 284 to 305. Of the architecture of the next five centuries Dalmatia has not a single perfect example remaining. In Istria and Friuli, however, the continuity of examples is better preserved, the interruptions of the barbarians having been less disastrously destructive there than on the eastern side of the Adriatic. At Parenzo still stands the magnificent basilica of Euphrasius, built between 535 and 543. At Grado the duomo of Elias was completed between 571 and 586, and we may still admire the wondrous pavements and grieve over the shattered capitals of the original building. The magnificent basilica of S. Maria di Canneto at Pola has unhappily disappeared, and its rich columns of marble and Oriental alabaster must be looked for at Venice, but at Trieste there are still some remains of early Byzantine architecture in the apse of the church of S. Giusto (i. 207).

So far as the Roman work at Spalato is concerned, Mr. Jackson does not profess to add much to the magnificent folio of Adam (published in 1764, when the modern name of Aspalathus was still spelled Spalatro); but on the Christianised temple of Jupiter in the palace, now the Duomo, we learn much that is of great interest. His view of the circular interior of this externally hexagonal temple, with its eight free pillars above and eight below supporting the two entablatures, is beautiful. Another plate is devoted to the pulpit of marble and limestone standing on six pillars, whose capitals Mr. Jackson knows "nothing in romanesque art to surpass in point of technical execution and ingenuity of design" (ii. 44). Though this ornament is purely romanesque, Mr. Jackson imagines it to be of the earlier part of the thirteenth century, from the analogy of the great doors, to which we shall refer later. The early work in Dalmatia is Byzantine, but

"with the Hungarian conquest the last thread which bound Dalmatia to the Byzantine empire was snapped. Dalmatian art took a fresh departure, especially in those cities which were most constantly subject to Hungarian rule. Its direction veered round from east to west, from Byzantine to romanesque, and in a great measure to that form of romanesque which prevailed north of the Alps rather than that of Italy. . . . The architecture of Hungary down to the Tartar invasion was governed by the example of the great romanesque churches of Austria and Carinthia just across the frontier. . . . A great period of rebuilding followed the re-establishment of law and order, but the artists were still foreigners . . . not only from Germany, but also from France, where by this time gothic architecture was fully developed. The architecture of Hungary, after the middle

of the thirteenth century, was gothic" (ii. 153-55).

We have a useful warning against supposing romanesque in one country to be of the same date as romanesque in another:

"In France and England round-arched gave way to pointed architecture at the end of the twelfth century. In Germany the new ideas took root more slowly; but gothic architecture began to supersede romanesque about 1230 or 1240. In Italy churches arose between 1220 and 1300 at Assisi, Venice, . . . and Florence, in which Italian gothic reached its fullest development; but in Dalmatia we find the people contentedly working on at romanesque architecture through the whole of the thirteenth and well into the fourteenth century" (i. 217).

Mr. Jackson's treatment of the great campanile at Spalato, both in his plates and in the letterpress, is very valuable. Many of its ornaments are copied from those of Diocletian's work, in the midst of which it stands. The campanile is throughout thoroughly romanesque, and that, too, of an early type, though begun thirty years later than the angel choir at Lincoln, and barely finished when Brunelleschi commenced his dome at Florence. There is another lovely campanile at Arbe, "the city of campaniles." It is to be wished that it had entered into Mr. Jackson's plan to treat the general question of the romanesque campanile, with special reference to its early appearance in the British Isles and to the source of its appearance in Italy, &c.

The magnificent romanesque Duomo of Traù, finished throughout in one style between 1206 and 1251, receives like adequate treatment. The west doorway is beautiful beyond description; and though Mr. Jackson's plate gives rather the general charm than the marvellous details, it far excels other representations in one important particular—namely, the presentment of the great lion, on which Adam stands, on the south side, than which nothing could be finer. The exterior generally is very good—a usual contrast between Dalmatian and Italian churches. In connexion with this beautiful church Mr. Jackson gives a valuable description of the Hungarian church of Ják, which it greatly resembles. As in a large number of cases, Mr. Jackson is here on ground already occupied by Eitelberger.

To turn to the remains of earlier periods, at Salona Mr. Jackson conducted a careful exploration of the great basilica, only recently excavated, 135 feet long from narthex to apse, with an unexplained apsidal building stretching forty-five feet beyond the apse, and an additional aisle and three large apsidal chapels on the north side. The enclosed choir in the nave was only eight and a half feet wide, and on the east of it the basilica was strangely cut in two by a solid wall three feet thick, pierced by five small doorways. In the apse is the sarcophagus of a chor-episcopus. Mr. Jackson remarks that this title and office are said not to be older than 450; the ordinary books state that the name is found for the first time in the canons of Ancyra, A.D. 314, and that the office had a considerably earlier origin. The ground within and around the site is full of sarcophagi. It is to be hoped that the makers worked in the spirit which Theodoric impressed upon the marble-cutter to whom he

gave the monopoly at Ravenna—"Do not let a relative be forced to the alternative of wasting his substance in funeral expenses or else throwing the body of his dear one into a well" (Hodgkin, *Cassiod.*, p. 207).

At Zara, among much else that is of great interest, we have the account of an investigation which may fairly be called an important discovery. S. Donato, a round church in connexion with the cathedral church of S. Anastasia at Zara, is said by Constantine Porphyrogenitus (about A.D. 950) to have had another church above it. The interior effect is much like that of the Holy Sepulchre Church, Cambridge. The piers are lighter and loftier, and the radius is greater by about seven feet; the circular ambulatory is about the same width in the two. The probable date of S. Donato is about 812. Mr. Jackson says:

"I penetrated a dense net-work of courts and houses to the south of the church, and by hunting in cellars and mounting to attics succeeded in tracing walls four feet thick forming a square building of the full height of the double-storied aisle. This building had no opening to the church on the ground floor except by [one doorway] . . . but on the upper floor it evidently opened to the gallery or triforium by two pairs of arches . . . This made a large addition [some forty-five feet long with an average breadth of twenty feet] to the area of the upper story, and rendered it worthy to be described as *another church over the first*" (i., 255).

It is pleasant to find Mr. Jackson decidedly in favour of the earlier date (about 543) of the great basilica of Euphrasius at Parenzo. It is complete in all its features—an octagonal baptistery, then an atrium, then the church, the north and south walls of the church and atrium running in a straight line 183 feet long. The interior width is about 58 feet. The columns of the atrium are of marble, taken from some classical building; but the capitals are Byzantine, and as like the capitals at S. Vitale in Ravenna as they could well be. The exterior of the great western wall and gable, above the roof of the ambulatory of the atrium, have been covered with glass mosaics, of which portions remain. Of the interior it must suffice to say that it is "inferior in size alone to the great Ravenna basilicas, in beauty of execution it is quite their equal." "The magnificent mosaic at the east may challenge comparison with those of S. Apollinare in Classe and S. Vitale." "Mass is said at" the high altar in the Duomo of Parenzo "from the eastern side, the priest standing behind it with his face towards the congregation, according to antique usage" (iii. 327). The same is true of the Duomo of Ravenna; but owing to the great size of the altar there the effect is that of the chapter having their own celebration in their own part of the church, using the east side of the great altar as a matter of convenience.

We must leave untouched the Duomo of Aquileja, with its vast width of 95 feet from aisle wall to aisle wall, and its vast length of 160 feet of nave arcade, a Gothic interior with arcades of pointed arches on the site of an ancient basilica, to say a few words on the *bonne bouche* of Mr. Jackson's book, the Duomo of Grado. This is a great basilica, about 120 feet long and 65 wide, of the type of S. Apollinare Nuovo at Ravenna and the

Euphrasian basilica at Parenzo. At Grado alone, of all the great basilicas, is sufficient of the old pavement left to show how glorious these pavements were. The colours and patterns will bear comparison with the most beautiful Roman mosaic pavements. And among the patterns are square spaces with inscriptions, one recording the restoration of the church (570-580), the others recording the donations of various portions of the pavement—the deputy Count Palatine gives 200 feet, four servants of Euphemia give 100 feet, and so on. Besides the Duomo, S. Maria delle Grazie is a beautiful little Byzantine church six bays long, abounding in fragments of mosaic pavements with inscriptions, knot-work slabs, &c.

Dalmatia can claim to possess at least two of the smallest churches in the world, including the smallest cathedral. Many persons will remember the surprise with which they saw for the first time the very small dimensions of the mausoleum of Galla Placidia; but still the distance between the extremities of the two arms of the cross is 40 feet. The round church at Cambridge is nearly 23 feet from core to core of the pillars, and 41 feet from wall to wall. The chancel of Bradford-on-Avon is 13 feet by 10, and the porch is 10 feet by 10½. The porch of Monkwearmouth is 11½ feet square. S. Croce, at Nona (about the same latitude as Ravenna), which used to be the cathedral, is a cruciform church with a central dome. The dome is about 9 feet across, the nave is 8 feet long, the arms and the chancel are rather shorter, total interior length 25 feet; the width of the nave is less than 9 feet. The church of S. Nicolo, a mile off, is still smaller. The chancel is 5 feet long, the nave and arms 4½ feet, total length 19½ feet; the doorway is 3 feet wide, and occupies nearly half the interior width; it is 5 feet 8½ inches high. But that these dimensions are too small for large sarcophagi we might have taken this to be a mausoleum. The ground plans of these and many other Dalmatian churches are not apsidal at the extremities, but square. The corners are rounded off inside by "squinches," and the curved wall thus formed carries a semi-dome.

Mr. Jackson's drawings of many of the beautiful examples of metal work in the treasures of the churches he visited are a notable feature of his book. The pastoral staff of Archbishop Valaresso at Zara (1460) and of Bishop Patrizio at Lesina (1520), the chalices at Zara and Mezzo, the crosses, lamps, and five-bread-platter, at Savina, the statuette and reliquary of S. Biagio at Ragusa, the ostensorio at Ossero—these and many others deserve more than a passing mention at our hands. The greatest works are probably the casket of St. Christopher at Arbe (twelfth century) and the ark of S. Simeone at Zara (1380). On the cover of the former Mr. Jackson shows a quadruped on each side of our Lord, instead of the lion and eagle of his letter-press. Eitelberger—as his way is—brings together in his drawing the best side of the casket and the best portion of the lid, which makes it difficult to compare his drawing with Mr. Jackson's; neither seems to support Mr. Jackson's remark that an arrow shot at St. Christopher has put out the eye of the king. The woodwork is another remark-

able feature of the churches and of the book alike. The great doors of Guvina at Spalato (1214) "are among the earliest as well as the finest specimens of mediæval woodwork in existence." Here, again, Eitelberger puts the best borders to the best panels. The great doors of S. Sabina at Rome are probably very much earlier than these, and the subjects are finer; and, speaking from a recollection of some years ago, the knotwork borders on the doors of St. Mary in the Capitol at Cologne are more varied and ingenious. Some of Mr. Jackson's drawings of woodwork are lovely—e.g., the choir stalls at Zara. In his drawing of the choir stalls at Spalato he differs from Eitelberger in the pattern half hid by the seat, giving two concentric circumferences unbroken where Eitelberger makes the larger circumference break off and go to form the inner, as at Monasterboice in Ireland and in many Anglian examples. The divergence between the two artists comes to its height in the baldacchino at Arbe, where the two drawings are irreconcilable, even after full allowance for Eitelberger's habit. No doubt the later artist has corrected the earlier.

Certain remains of early work in the districts visited by Mr. Jackson make their appearance now and again in an isolated manner in his book. He does not draw attention to their remarkable interest as bearing on early work in the British Isles and in Rome. These are the sculptured slabs and fragments of marble posts covered with interlacing work, which he found in several of the earliest buildings. Yorkshire, Durham, and other northern counties are full of beautiful work of this kind; but a far closer parallel is to be found in Rome, where there are very many slabs or pieces of slabs and pillars, between which and the fragments shown by Mr. Jackson there is practically no difference at all. At S. Sabina there is a slab superior to anything Mr. Jackson shows; but, except in that respect, it might have been cut by the same artist. The south elbow of the patriarchal chair at Grado is the best piece of interlacing work shown; indeed, at first sight, it looks as if it had come out of the book of Durrow, or was a copy of a lovely little slab in the vestry at Monkwearmouth. In the Tabularium at Rome there is a fragment with the same clever pattern, except that the continuous lines which form semicircles and diameters travel a little more independently. A fragment at Spalato has the same pattern as a white marble post lying in the Forum below the temple of Faustina; and there is the same pattern on shafts at Leeds and Brompton. Eitelberger shows another Spalato slab, with a great circle of interlacing bands, symmetrical foliage in the spandrils, and a pentalfa within the circle. At S. Maria in Trastevere is a slab with the same foliage, the same great circle, and an approximation to the pentalfa; but in other respects it is far more elaborate. At Muggia Vecchia there is a post *in situ*, as part of a screen, cut into a spherical ball at the top. The same post, practically, is lying in the Forum in the Basilica Julia. Under one of the arches of the Colosseum, as risers of steps in the Colosseum and in the garden of St. Andrew's, built into the wall in the vestibule of the Santi Apostoli and in the atrium of the Quattro Santi Incoronati, in the cloisters of the Lateran

and of S. Lorenzo fuori le Mura, and especially—among many other places not named—in the vestibule and entrance of S. Maria in Trastevere, these slabs and posts are found in Rome. Taken in connexion with Mr. Jackson's Dalmatian fragments, and the abundant similar fragments at Torcello, Murano, &c., they show the uniformity with which the Western Christian churches of the sixth, seventh, and eighth centuries were equipped with this ornamentation, the origin of which is still a vexed question. They show, also, the closeness of the link between Northumbrian Anglia and Italian art. The Anglian work differs from the Italian and Dalmatian work in one important particular among others—its interlacements are not made up of isolated figures linked together, as in the southern work. The northern artist devoted himself to making his bands continuous; the southern artist linked together rhombuses with re-entering curvilinear sides, or Latin crosses with narrow limbs, or other more irregular symmetrical figures, and thus produced the effect of continuous interlacement. The explanation of the difference seems to be that the southern artist copied slavishly from classical work. Grado contains the problem in its chair and the solution in its pavement. In the pavement it was desired to have frequent variety of colour; and so, instead of making one long band do its own interlacing, they linked together rhombuses of blue, green, red, and black bands. The marble-cutter copied their patterns, made up of isolated figures; the Anglian put his soul into the work, and developed the ideas of endlessness and eternity.

In the amphitheatre at Pola Mr. Jackson found that the windows of the towers, of imperial Roman date, have curious stone traceries, pierced through upright slabs. This he believes to have been the origin of the pierced stone shutters which served as windows in the early Istrian and Dalmatian churches, e.g., Zara, S. Lorenzo in Pasenatico, and Grado. This last example (iii. 420) is as though one of the Ravenna perforated screens had been taken to fill a window. There can be no doubt that the bronze and marble screens of imperial Rome were the origin of the choir screens of which so many fragments remain, and similar screens were used for windows. Prof. Middleton took me, a few months ago, to see two—copies in marble of the horse-shoe bronze screen—yet *in situ* at S. Martino ai Monti and the Quattro Santi Incoronati. The same thing in bronze, with Latin crosses further “cancelling” the openings, still forms the window of the confessio at S. Apollinare in Classe. Built into the cloister wall at S. Lorenzo fuori is a large piece of elaborate interlacement, semicircular at the head and rectangular below, $4\frac{1}{2}$ feet by $5\frac{1}{2}$. Among the interlacements are six circular orifices—probably the openings for light in one of the seventh-century windows of the church. In Barnack Church (Northants) there is a pre-Norman window filled with a slab pierced to form the interlacement of two circles with a band. It is curious that Bede, in speaking of the glass at Monkwearmouth in 684, says it was used *ad cancellandas ecclesie fenestras*, the idea of “putting screens in the windows” being apparently familiar to him.

Mr. Jackson has taken great pains to repro-

duce accurately the inscriptions found in some of the churches, many of which are given by Eitelberger. For the most part he does not enter upon translation. It would be interesting to learn his view of the inscription of Handegis at Pola (857), where it is tempting to suggest *clec* for *eloc* (iii. 295, 313).

Mr. Jackson's architectural training renders him a delightful guide in the ornamentation of the capitals of pillars. One feature he thinks peculiar to Dalmatia—a half leaf, half roll. At Grandson, however, where so much that is startling is to be found, there are leaves with a spiral scroll at the head of one half.

G. F. BROWNE.

THE SCOTTISH SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Scottish Society of Painters in Water-Colours has not invited contributions from the general art-public to its present exhibition at Glasgow, as was the case in some former years, but has confined its display exclusively to work by its own numbers. The society, however, includes all the best water-colour painters of the North; and, though among these Sir William Douglas, Mr. G. W. Johnstone, and Mr. A. Melville, are unrepresented on the present occasion, the exhibition is fairly illustrative of the condition of the art in Scotland. As usual in Glasgow exhibitions, the influence of foreign aims and foreign ways of art is abundantly visible. It appears in a somewhat exaggerated form in the two blottesque productions of Mr. J. Crawhall, and, with more fruitful results, in the contributions of Mr. J. Patterson. The most important work that the latter artist sends is a river-scene with a corner of grass starred with marguerites, and a clump of alder trees overlooking quiet water in which the sky is mirrored in deepest blue—a subject marked by style, inspired by a definitely artistic aim, and treated with an effective breadth of touch.

Mr. W. MacTaggart sends several of his free and spirited renderings of sea. The “Dulse Gatherers,” seems a little black and opaque in its foreground passages; but another sea-piece, the “Bathers,” rendering a sober effect of light, with tiny figures of children plunging in the water and bending to catch the shoreward sweep of the waves, is excellent for freedom of handling and sense of motion. The artist, however, is essentially a painter of high-pitched sunlight—as such unrivalled among Scottish artists. He is at his best in “A Sunny Shore,” with the ripple and the softly shifting hues of its waves swallowed up towards the right in the white splendour of a space of intense sunshine, and its “beached” margin of the sea” where a pair of children recline among the white sand and richly tinted rack. The president of the society, Mr. F. Powell, shows several of his warmly toned and scrupulously finished sea-pieces; and Mr. W. Hole attains a certain impressiveness (suggestive of Doré in the towering masts and outspread breadth of black sails) in his “Lost at Sea”—a subject which would have gained by greater attention to form, and greater truth of tone and lighting in the space of nearer water.

We can name no Scottish water-colour-painter whose work is fresher or more vigorous than that of Mr. Tom Scott, who exhibits an “Autumnal Landscape—Near Earlston”—one of those subjects of uncommon size and importance to which he has recently been devoting himself. It shows a stretch of south-country landscape—fields and running brook for foreground, with beyond a few cottages, with their hayricks and sheltering trees, gathered

at the base of a grassy hill that slopes upward to the left. The leafage and herbage is only touched and slightly mellowed by autumn, and the effect is one of clearest atmosphere, showing the details of the landscape and of the cloud-forms above with a precision that does not entirely escape a touch of hardness and rigidity. The same artist's “Road Bit at Capri” is a pleasing example of the delicate yet crisp handling and the brilliant colouring of his smaller Italian subjects. Mr. R. B. Nisbet shows several quiet, well-considered little landscapes. Among Mr. D. Murray's drawings are various subjects sketched in Brittany; and Mr. R. W. Allan attains telling contrasts in the flickering points of light that play over his dark-clad groups of peasants pacing the broad square of Middleburgh or grouped beneath the shadows of the lofty west front of Rouen. The examples of still-life include several flower-pieces by Mr. R. Herdman, precise in their rendering of form and effective in their brilliant colouring.

CORRESPONDENCE.

GOMME'S “ROMANO-BRITISH REMAINS.”

Barnes, S.W.: Oct. 24, 1887.

I am sure we shall all be pleased to have Mr. Haverfield's list of omissions from my book; because this, together with my book, will supply a complete index of Roman remains recorded in the *Gentleman's Magazine* for 138 years, and this is surely a boon. But I cannot help suggesting that it would have been better for students if I could have seen the list before the second volume was printed off, so that I could then have included the omissions in my appendix, instead of waiting for a second edition. No one knows better than myself how almost impossible it is not to miss some of the paragraphs of two or three lines in the 240 volumes of the *Gentleman's Magazine*, and I venture to hope that my sins do not much exceed this limit. Mr. Haverfield was kind enough, a short time since, to send me a proof of his intended review, containing some specimens of my omissions. Some of these he will find in the appendix to vol. ii.; others are marked for my numismatic volume; and others, being reports of meetings of learned societies having their own special publications, are, of course, not included in my reprint.

Mr. Haverfield is kind enough to say a word of appreciation of my single-handed labour. May I add that, although I know full well my work is not perfect, yet I believe it presents a faithful summary of *all* the principal contents of the original. More than this I cannot hope to obtain without a degree of labour which would be out of all proportion to the results.

G. L. GOMME.

Liverpool: Oct. 25, 1887.

I can corroborate Mr. Haverfield's remarks upon these volumes. Though we are indebted to Mr. Gomme for the conception of the idea of republishing the extracts, I fear that they must be called practically useless from the large number of omissions. One or two I would like to mention, as they are of importance, and possibly a reference to the London journals of the day may throw some light upon them.

The first is a Roman tessellated pavement bearing an inscription found in Little St. Helen's, London, August 15, 1733 (*Gent. Mag.* 1733, p. 346). This is, so far as I can remember, the earliest antiquarian item of news given in the *Gentleman's Magazine*.

The second is an inscribed Roman sarcophagus with a skeleton and vase of coins, &c., found at Leyton, near Hackney (*Gent. Mag.* 1783, p. 899).

The third is an inscribed Roman vessel found in excavating for the foundations of Cambridge gaol in 1802 (*Gent. Mag.* Nov., 1802, pp. 1000-1001 and Pl. ii. Fig. 1). The remains of the inscription are given, but in the *Gentleman's Magazine* they are very unsatisfactory.

W. THOMPSON WATKIN.

"JACOB" AND "JOSEPH" IN THE INSCRIPTION OF THOTHMES III.

Paris: Oct. 25, 1887.

In reference to the articles published of late in the ACADEMY on the proposed identification of the names of *Iaakab-ar* and *Iasap-ar* (mentioned in the list of the vanquished nations of Thothmes III.) with the Biblical tribes or families of Jacob and Joseph, it may be well to refer readers of the ACADEMY to the opinion of the late Vicomte de Rougé on this subject. That eminent Egyptologist analysed the names of the second list in his excellent memoir, published in the *Revue Archéologique* of 1861, under the title of "Etude sur divers Monuments du règne de Toutmes III." The following are the passages which bear upon the two names in question:

"*Iasap-ar*. La finale *ar* nous est connue comme correspondant à *אל*. L'adoption de l'exception *p* pour *ב* est ici forcée, car on reconnaît immédiatement le radical *אשפ* *habitare*—: d'où le nom parfaitement régulier *אשפ-אל* *habitatio dei*, composé exactement comme *אשפ-אל* (I, Paralip., 4, 17) *sedes patris*. C'est un nom tout à fait analogue à celui de *בית-אל*, Bethel" (p. 56, No. 77 of the separate extract).

"*Jaakab-ar*. La transcription hébraïque donne forcément *יאקב-אל*, nom au sujet duquel il serait facile de se livrer à des conjectures séduisantes; il est exactement composé comme Israël, et signifierait *Insidiator-dei* ou *Sequens dæm*. Est-il permis de supposer que ce nom de localité conserve un souvenir d'un des établissements de Jacob en Palestine? C'est ce que je n'oserais décider; toutefois, il est à remarquer que la famille de Jacob ne devait pas être en Egypte depuis un temps bien considérable sous le règne de Toutmes III." (p. 59, No. 100).

M. de Rougé concludes by saying:

"Nous avons fait remarquer l'emploi du mot *אל* comme le nom de la Divinité. On voit qu'il était usité dans toute cette contrée (la Palestine) d'une manière générale et que son introduction ne peut en aucune façon être rapportée à la famille de Jacob ou d'Abraham."

P. J. DE HORRACK.

NOTES ON ART AND ARCHAEOLOGY.

MR. FULLEYOVE has just returned from his summer's absence in Oxford, bringing with him some of the sketches and drawings which are to form the material of his second exhibition, to be held at the rooms of the Fine Art Society early next spring.

MR. HERBERT HARLAKENDEN GILCHRIST—who came back lately from America—has brought with him a work which must be destined to excite some degree of interest. It is the latest, and certainly not the least forcible, of the portraits of Walt Whitman. It shows the poet, ruddy and snow-white, seated in his chair and engaged, or next moment to be engaged, in the act of writing. Mr. Whitman, of course, gave the painter a series of sittings for this portrait, which we are sure his English admirers would like to see reproduced in popular form.

MESSRS. CASSELL & Co. will publish next week a new and enlarged edition of *Colour: an Elementary Manual for Students*, by Mr. A. H. Church, Professor of Chemistry at the Royal Academy of Arts.

THE season of winter exhibitions is now at its full. Next Monday no less than four will open: the sixth annual exhibition of the Society of Painter-Etchers, which now comes back to London (New Bond Street) after more than one visit to the provinces; a collection of water-colour drawings by Mr. Ernest George, at the Fine Art Society's; and the two exhibitions of Mr. McLean and Messrs. Tooth, side by side, in the Haymarket.

WE would also mention the exhibition of Messrs. Hollender and Cremetti, which opened a fortnight ago in the Hanover Gallery. It comprises examples of Meissonier, Delaroche, Corot, Diaz, Daubigny, and other foreign painters.

WE hear that Mr. Thibandean has sold his unique collection of M. Legros's etchings—which he had been twenty years in forming—to Mr. T. G. Arthur, of Barshaw, Paisley. When M. Legros gets his due—is recognised at his true value—this collection will become historic. At present it is only known to a few amateurs. Mr. Thibandean, it may be remembered, made, in conjunction with M. Poulet Malassis, a *Catalogue raisonné* of Legros's etchings about ten years ago. But Legros has etched a good deal since then, and Mr. Thibandean has not failed to possess himself of all he could. His collection contained, on the day of its sale, nearly six hundred impressions, being the different "states" of two hundred and fifty-four plates. Of these impressions, about a hundred and forty are unique, and there are only three plates by the austere engraver—this "belated Old Master," as Mr. Wedmore ventures to call him—which Mr. Thibandean has not possessed impressions. It will be interesting that we should mention what they are. One of them is the portrait of M. Sinet, who owns the only example of it. Another is a scene baptism in a church, which M. Legros recollects etching, but of which no specimen whatever is known. And the third is a study from the nude, executed before the pupils of the etching class at South Kensington, and to be found only at the British Museum Print Room, at South Kensington, and at the Dijon Museum. The best things by Legros in the Anderson-Rose, Burty, Malassis, and Valentin collections long ago passed into Mr. Thibandean's hands. Thus there will be an extraordinary accumulation at Paisley. And it is very worthy of note, that within a few miles of the finest possible collection of Legros, will be found likewise the finest possible collection of the other great French master-etcher, Charles Méryon. We refer to the Méryon collection of Mr. B. B. Macgeorge, of Glasgow, which consists of the Heywood and the Mdle. Niel collections rolled into one, and of additions to these. It is not very fortunate for London, and it is certainly very discreditable to France, that collections of the works of the two French master-etchers, which it will hereafter be impossible to rival, should be found in a remote region of North Britain.

MR. HAVARD THOMAS's marble statue of the late Mr. Samuel Morley was unveiled at Bristol last Saturday. Not only is it a good likeness of one of the most philanthropic of politicians in his habit as he lived; it is also a work of art that reflects credit on one of the most studious and realistic of our younger sculptors.

THE STAGE.

"LE PASSANT" IN ENGLISH.

IT was a very bold, a very praiseworthy, and, perhaps, not a very remunerative experiment which Miss Grace Hawthorne made at the Princess's on Saturday afternoon. For "Le Passant"—the first piece of any importance by perhaps the most acceptable and graceful of living French poets—has exquisite versification and a plentiful absence of action; and on the English stage, the exquisite versification being necessarily withheld, the plentiful absence of action must needs be felt all the more. "Le Passant" deals, with the utmost delicacy of feeling and expression, with a subject difficult to treat at all on a stage not given to "psychological problems"—not given even to the appreciation of the thing that is perfectly said. The subject is the sudden love which a minstrel youth—himself light of heart when he arrives, though dangerously responsive before he departs—inspires in the breast of a splendid but meretricious Florentine, who has many lovers, and might have been a mistress of the most famous of the Medici. Sylvia, the courtesan of the Renaissance, is discovered in the garden of her villa—by San Miniato it may be, or even as far as Fiesole—in a moment of depression, when there appears to her this minstrel youth, all joyousness and carelessness; and his freshness fascinates and stirs her. The question is, Shall she exercise her wiles upon him? Shall she keep him as her lover, or send him blameless away? In poetry, nothing is, perhaps, quite so touching as renunciation. Unavoidable loss, however deep and fatal, does not appeal to us so strongly; and, by a true instinct—or by the real understanding of his art—M. Coppée settled that the decision should lie in Sylvia's hands, and that she should, of her own proper motion, send the lad away, and for ever. Nay more, he is told by her only to halt when one day, in some strange village, he shall see some girl as simple as himself, some girl "aux yeux de fiancée." A girl with "husband-loving eyes"—Mrs. Logan's unfortunate equivalent for the pretty phrase of the poet—may be seen one day. Meanwhile, the minstrel with mandolin and light step, but with heart a little touched already, sets out upon his travels; and the courtesan, with her "soul of goodness," turns wearily homewards, all the possibilities that had opened to her in an hour closed again, and the old path to be trod in the old way.

There is a certain limited and cultivated public for whom this theme, perfectly presented, would have an attraction. But about Saturday's performance—satisfactory as it was in some respects—there were disadvantages. The presentation, literary and dramatic, left something to be desired. We are not advocates of magnificence of scenery. It is now ridiculously overdone. Still, a certain appropriateness of decoration helps the effect extremely; and this Renaissance Garden would have been better if, without being realistic or gorgeous, it had had in it the elements of style and taste. Then, the versification. It was clear that Mrs. Logan had felt the beauty and the delicacy of the incident: not so clear that she had been able even to approximate, in the English she employed, to

the consummate charm of M. Coppée's verse. The interpretation by the two actresses—Miss Hawthorne, after all, as Zanetto; and Miss Mary Rorke as Sylvia—was not faultless; but it was much better than one generally meets on a stage so little accustomed as our own to the accents of delicate poetry and the interest of the most refined and reticent suggestion. We watched Miss Hawthorne with curiosity. It was a continuation of her *début*. She had impressed us in "The Lady of Lyons" several months ago, at the Prince of Wales's, as knowing her business thoroughly—as capable of very serious work. Nor do we unsay whatever we said then to that effect. But she seemed less at home in the part of the Minstrel Youth than in that of Pauline, and now and then wanted gaiety. She was best where she was justifiably gravest. Without being perfectly satisfactory, hers was a praiseworthy performance, and a clever one. Greater finish it may have, we hope, hereafter. Miss Mary Rorke's Sylvia was very pleasant to behold. It was tender, distinguished, and refined. The poetic element, which belongs to this actress somewhat peculiarly, told, of course, with good effect. That was what we expected. A bad cold, veiling the voice and often destroying the intended subtlety of its inflections, was a drawback no one could have counted on. Let us see the piece again.

FREDERICK WEDMORE.

STAGE NOTES.

MONSIEUR COQUELIN duly appeared at the Royalty Theatre on Monday night, but only in M. Gondinet's "Un Parisien." "L'Aine" was produced too late to be noticed this week.

At the St. James's, when Mr. and Mrs. Kendal return early in December, the performance of "Lady Clancarty" will be resumed. Meanwhile the theatre is to be occupied by a company under the direction of Mr. C. M. Rae, whose "Witch" will, it is hoped, be found a sufficient attraction.

THE Dramatic Students intend to give, for their eighth performance, Dr. Westland Marston's comedy, "The Favourite of Fortune," which was first produced by Buckstone at the Haymarket in 1866. The proceeds will be given to the Westland Marston testimonial fund. Mr. Terry has lent his new theatre for the purpose of this performance, which will take place on Tuesday, November 8, at 2.30 p.m. We may add that the Dramatic Students have selected as their next piece "The Taming of the Shrew," which is very rarely seen on the stage.

MUSIC.

RECENT CONCERTS.

MR. WALTER BACHE gave his tenth annual pianoforte recital at St. James's Hall last Saturday afternoon. It was the anniversary of Liszt's birthday, so the whole of the programme was devoted to his compositions. We have always admired Mr. Bache's perseverance and missionary zeal in his master's cause; but with the cause itself we have but little sympathy. However, it must be acknowledged that on the first anniversary after the death of his teacher and friend Mr. Bache could scarcely do less than give Liszt, and nothing but Liszt.

The first piece was suitable to the occasion—the mournful Rhapsodie Hongroise, No. 5, entitled "Héroïde-élégiaque." The rest of the programme consisted of ten numbers from the "Seconde Année de Pélérinage." One of these describes the impression made upon the composer by Raphael's "Sposalizio" picture, another the effect produced by Michael Angelo's statue "Il Penseroso." Mr. Bache played his very best, and his refined and sympathetic rendering of the Rhapsodie made of it a true threnody. There was not a large audience. The worshippers of Liszt, in this country at any rate, are not legion.

The true London winter musical campaign commenced last Monday evening with the first Monday Popular Concert of the thirtieth season. Mme. Norman-Néruda was leading violinist; and in Spohr's "solo" quartette in A major (Op. 93) she proved that she has lost nothing in technique, in power, or in delicacy. The *habitués* of the Popular Concerts will be pleased at the announcement that she is to appear at every Monday and Saturday concert—one excepted—up to Christmas. Miss Liza Lehmann sang "Thou, O Lord" from M. Saint-Saens' Nineteenth Psalm, and, as at Norwich, obtained great success. The *cello obbligato* was given in an able manner by Mr. Howell, the violoncellist of the evening. The pianist was Master J. Hofmann; and it was a curious sight to see the little fellow—like another Siegfried, for he seemed not to know fear—bowing and smiling on the platform which in past years so many distinguished pianists have trod. If only his life be spared, he will one day rank among the highest. He played three short solos: Rameau's Gavotte with variations, Chopin's posthumous Valse in B minor, and Mendelssohn's Spinnlied. The first and last were dashed off with wonderful brilliancy and energy. The Valse was less successful. Master Hofmann tried to escape the encore; but the public, showing little discretion, insisted, and he gave a Romance by Rubenstein. In the second part of the programme he played, with his father, Schumann's beautiful Andante con Variazioni (Op. 46) for two pianofortes. One could admire the beauty of the boy's touch, the firmness of his tone, and the courage with which he attacked the difficult passages; but with his small hands, he certainly found the piece somewhat beyond his strength. It seemed, indeed, rather a pity to disturb the usual order of the programme, for surely Master Hofmann could have played with as much success, and greater ease, a pianoforte trio by Haydn or Mozart. Mme. Norman-Néruda was heard to advantage in Ries's Prelude, Romance, and Scherzo; and Miss Liza Lehmann charmed the audience by her graceful singing of an old German Volkslied, to which Brahms has written a delicate pianoforte accompaniment, and a Mädchenlied by Meyer-Hellmund. M. Ries played second violin, M. Hollander, viola, while Mr. Frantzen proved a skilful accompanist. St. James's Hall was very crowded on the occasion.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Novello Oratorio Concerts commence on Thursday, November 10. There will, as usual, be six. The principal works announced are Dvorák's "Spectre's Bride," Mr. F. H. Cowen's "Ruth," Mr. J. F. Barnett's "Ancient Mariner," Sir A. Sullivan's "Golden Legend," Dr. Mackenzie's "Rose of Sharon," and Gounod's "Redemption." Dr. Mackenzie will only conduct at the last two concerts. The dates will be November 10, December 1 and 15, 1887; and February 22, March 13 and 28, 1888.

MACMILLAN & CO'S LIST.

GREEK LIFE AND THOUGHT from the AGE of ALEXANDER to the ROMAN CONQUEST. By J. P. MAHAFFY, D.D., Professor of Ancient History in the University of Dublin. Author of "Social Life in Greece," "Rambles and Studies in Greece," &c. Crown 8vo, 12s. 6d. [Next week.]

RALPH WALDO EMERSON, The LIFE of. By J. L. CABOT, his Literary Executor. 2 vols., crown 8vo, 18s. The *World* says:—"Mr. Cabot has really done a good work. All who are interested in Emerson should read his book."

ELIZABETH GILBERT, and HER WORK for the BLIND, The LIFE of. By FRANCES MARTIN, Author of "Angelique Arnould." With Portrait, crown 8vo, 6s.

MODERN GUIDES of ENGLISH THOUGHT in MATTERS of FAITH. ESSAYS on SOME of the. By RICHARD HOLT HUTTON. Globe 8vo, 6s.

A NEW HISTORY of ENGLISH LITERATURE in FOUR VOLUMES.

ELIZABETHAN LITERATURE. By GEORGE SAINTSBURY. Crown 8vo, 7s. 6d.

NEW NOVELS.

MARZIO'S CRUCIFIX. By F. MARION CRAWFORD, Author of "Mr. Isaacs," "Dr. Claudius," "Zoroaster," "A Roman Singer," &c. 2 vols., globe 8vo, 12s. The *Pall Mall Gazette* says:—"The workmanship of 'Marzio's Crucifix,' whether as a piece of narrative or as a study of character, is remarkably strong. It is certainly one of the ablest of Mr. Crawford's writings."

HITHERSEA MERE. By Lady AUGUSTA NOEL, Author of "Wandering Willie," "From Generation to Generation," "Owen Gwynne's Great Work," &c. 3 vols., crown 8vo, 31s. 6d.

The *Athenaeum* says:—"Lady Augusta Noel has the gift of romance. There is a quiet humour, too, in 'Hithersea Mere' which adds to its charm." The *Scotsman* says:—"The story, which is easily told, is of considerable interest."

ISMAY'S CHILDREN. By the Author of "Flitters, Tatters and the Counsellor," "Hogan, M.P.," "The Hon. Miss Ferrard," 3 vols., crown 8vo, 31s. 6d.

The *St. James's Gazette* says:—"Read this work for an exposition of Irish life, Irish scenery, and characters, and you will find both entertainment and information."

THE NEW ANTIGONE: a Romance. 3 vols., crown 8vo, 31s. 6d. The *Pall Mall Gazette* says:—"Hippolyta Valence, the New Antigone, from whom the book takes its name, is a poetically conceived and strangely drawn character, quite as romantic as her surroundings."

A New Story by the Author of "John Inglesant." See MACMILLAN'S MAGAZINE.

No. 337, for NOVEMBER, price 1s. The Number contains:—

1. A TEACHER of the VIOLIN. By J. H. SHORTHUSE.
2. OMAR KHAYYAM. By H. G. KENNEDY.
3. THE STORY of ALICE AYRES. By Sir FRANCIS DOYLE.
4. IN A CHINESE THEATRE. By G. W. LAMPLUGH.
5. THE HISTORICAL NOVEL.
6. SAINT COLUMBANUS.
7. A DISCOURSE upon SERMONS. By A. EUBULE EVANS.
8. SOME UNPUBLISHED LETTERS of CLAYHOUSE.
9. M. LEMAITRE'S SERENUS, and Other Tales.

PROFUSELY ILLUSTRATED, PRICE 6d.; BY POST, 8d.

THE ENGLISH ILLUSTRATED MAGAZINE

For NOVEMBER, contains—

1. GIRLS COMING HOME with GOATS (ANACAPRI). Engraved by W. Bacombe Gardner from a Drawing by W. McLaren. Frontispiece.
2. THE MEDIATION of RALPH HARDELOT. Chaps. 5-7. W. MINTO.
3. CAPRI. LINDA VILLARI. With illustrations by W. McLaren.
4. COACHING DAYS and COACHING WAYS. II. THE BATH ROAD. W. OUTRAM TRISTRAM. With illustrations by Herbert Hallion and Hugh Thomson.
5. THE STORY of JUEL. Chaps. 4-7. By the Author of "Mehalah," "John Merring," &c.
6. ET CAETERA. H. D. TRAILL.

Ornamental Friezes, Headings, Initial Letters, and Tailpieces.

MACMILLAN & CO., LONDON.